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A Study of Inspiring Australian Music Teachers

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A Thesis submitted in fulfilment
of requirements for the degree of
Master of Music (Music Education)

Sydney Conservatorium of Music,
University of Sydney

2015
Declaration

I, Jennifer Anne Robinson, hereby declare that this submission is my own work and that it contains no material previously published or written by another person except for the co-authored publication submitted and where acknowledged in the text. This thesis contains no material that has been accepted for the award of a higher degree.

Ethical approval has been granted for the study presented in this thesis from The University Human Ethics Committee. Participants were required to read and to sign an information document. Informed consent was given individually prior to the collection of data.

Signed: 

Date: 25/5/15
Acknowledgements

This thesis is the result of a life-long passion to explore the factors that make a music teacher inspirational.

First, I wish to thank those music teachers who have inspired me - my high school music teacher, the late Glenys Greenwood who opened up a whole new world of musical understanding and enjoyment for me, and my NSW State Conservatorium of Music lecturer Richard Gill who, through his skill as a conductor and his wonderful intellect and sense of humour, showed me how to rehearse music in a powerful way that enabled joy and connection.

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This thesis is dedicated to all music teachers who believe in the great value of a music education and who strive to share the joy of music with all their students.
Abstract

This study explores the qualities of inspiring Australian music teachers. Beginning with a review of previous studies of teachers described as passionate, successful, effective and expert, the researcher explores the interpersonal interactions between music teachers and students to discover the inspirational element. The literature revealed few studies on inspiring music teaching world-wide, with no specific Australian study found.

This qualitative, ethnographic study uses multiple case studies and employs the principles of narrative inquiry to analyse data. The participants are music teachers from New South Wales who have received the Australian Society for Music Education (ASME) Award for Excellence, and their students from five high schools across the greater Sydney metropolitan area. In addition, a group of nationally recognised music educators from four states of Australia were invited to participate. The study involved interviews with the teachers, educators (national treasures) and students as well as classroom observations.

The results revealed six characteristics of inspiring music teaching: knowledge and passion, the importance of connection through Music, inclusivity and equity, relational capacity and trust, facilitating reflection and empowerment. Results also point to the need for further research to broaden the scope of the study.

This research comes at an important time in education with a recent initiative from the New South Wales Department of Education and Communities being the ‘Great Teaching, Inspired Learning’ forum which seeks to prepare for student learning in the 21st century by aiming to develop teachers who will inspire their students.

This research also has implications for those aspiring to become inspirational music educators.
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1. Introduction

A moment of inspiration can change the course of a person’s life. Inspiration may occur through hearing the speech of a world leader, being influenced by a person from pop culture, through an encounter with a role model in family or community circles or in the classroom by a teacher. The inspiration comes in a moment of influence that impels a person to emulate another or be affected in some way. The effect of being inspired can be life-changing. This moment of inspiration can sometimes be hard to pinpoint, difficult to describe and the effect of this inspiration is often not documented yet becomes a part of our personal experience.

1.1 Background to the Study

In my formative years as a student, I was influenced by two inspiring music teachers. One was my high school teacher who introduced me to the rigorous study of musical works, allowing me to understand how music can be so interesting, detailed and cleverly composed. This process became a life-long interest and a passion to understand the intricacies of music writing and performance. The other inspiring music teacher was a lecturer at the New South Wales (NSW) State Conservatorium of Music in the 1980’s who modelled ensemble leading with great energy and humour, staying absolutely true to the interpretation of music being performed, but instilling in me a desire to be a part of that world as a conductor. From these teachers, I learnt a great deal and I was inspired to continue my music studies to become a teacher utilising elements of their practice into my own teaching.

1.2 Purpose of the Study

This study aims to reveal an insight into what it is to be an inspiring music teacher in Australian school music classrooms. The qualitative, multiple case studies, utilising principles of narrative inquiry, will seek to understand the factors that enable a music teacher
to be inspiring. Through a thorough analysis of teacher quality, practice and influence, the researcher aims to uncover the factors that contribute to inspirational music teaching. The participants are music teachers who were invited to take part in this study having received the Australian Society for Music Education (ASME) Award for Excellence in School Music Education in NSW. This award, supported by their Principals and school communities, acknowledged their outstanding work in music education.

The perspectives of the music teachers involved in this study were gathered through interviews and observation lessons in music classrooms in the greater Sydney metropolitan area. The teacher perspectives reported encompassed how they were taught music and how they now work within their own classrooms. The student interviews allowed their students to reflect on skills of their current music teachers. These interviews and classroom observations seek to understand current practice through perspectives of students in NSW Stage 5 and Stage 6 music classes. The study also aims, through the observation of music lessons, to determine levels of interaction and rapport, and compare lesson content and teaching styles.

In addition, this study includes the interviews of nationally recognised music educators (national treasures) from four Australian states, who continue to be involved in tertiary, research and advisory roles in music education. The interviews will attempt to discover how they were inspired in their musical formation and how this led them to pursue music education as a career.

Through an analysis of data from the four perspectives - national treasures, teachers and students and my own observation, the researcher will endeavour to ascertain the characteristics of inspiring music teaching. To be an inspiring music teacher would be a most desirable attribute as teachers seek to educate and enable their students to embrace music as a life-long passion.
1.3 Definition of Terms

**Inspire:** To ‘inspire’ is to: “instil a thought or feeling into (person; especially of divine or supernatural agency); to animate (person etc with feeling); instil (feeling onto person etc), create (feeling in person) secretly suggested by or emanating from influential person” (Turner, 1987, p. 555).

This definition leads us to understand the personal nature of the word. When a person is inspired by another, they have a personal reaction and can be influenced by them. In this way, it is difficult to measure and record what are essentially subjective feelings. What we can observe is what follows – motivation to have a deeper connection to the subject taught, or life choices and/or career paths as a result of this inspiration.

**Stage 5 Music class:** This refers to Year 9 or a Year 10 Elective course from the NSW Music Years 7-10 syllabus (Board of Studies NSW, 2003).

**Stage 6 Music class:** This refers to a Year 11 or Year 12 Music class in preparation for the Higher School Certificate, NSW (Board of Studies NSW, 2009).

**National treasure:** “an artefact, institution, or public figure regarded as being emblematic of a nation's cultural heritage or identity” (Stevenson, 2010). In this study, a national treasure refers to music educators with experience in music classrooms, the facilitation of special music programs and/or teaching at tertiary level, possessing a highly regarded national, professional profile which includes research and advocacy.

**ASME:** Australian Society for Music Education (Inc.) is a national professional body for music teachers, established in 1967. It aims to encourage and advance music education at all levels as an integral part of general education and community life, and as a profession within the broad field of music (www.asme.edu.au).
National Awards for Excellence in School Music Education: These awards, devised in response to the 2005 report of the National Review of School Music Education, were funded by the Australian Government under the Australian Government Quality Teacher Programme. They were facilitated by ASME and acknowledged teachers and school leader’s exceptional contribution to music education. The awards were given nationally from 2007-2011.

1.4 Significance of the Study

There is limited research on the characteristic of being an ‘inspiring’ music teacher. Lautzenheisen (1992) describes inspiration as a desirable quality for teachers that students are drawn to, yet it cannot be measured. The ‘inspiring element’ is often revealed in teacher stories – told by teachers and stories of teachers – those told about teachers (Pembrook & Craig, 2002). Inspiring teaching can be evident in the classroom or more often in student reflection sometime after an encounter with an inspiring teacher. Most studies do not look primarily at the relational aspect of a teacher and student’s interaction but rather investigate the teacher’s personality traits or classroom practice. This relational element must be explored in order to discover how a teacher can be ‘inspiring’.

In Australia, studies on inspiring music teachers have been limited to case studies on film (Barry, 2008; Connelly and Raymond, 2011) or through comments about teachers in the National Review of School Music Education (Pascoe et al., 2005).

This study also comes at an important time in education in NSW with an initiative from the Department of Education and Communities (DEC) in 2012 being the ‘Great Teaching, Inspired Learning’ forum. The initiative seeks to improve teacher quality and student learning outcomes in NSW. In the blueprint for action it states:
In today’s schools, 21st century knowledge, understandings, skills and values must be at the heart of great teaching and inspired learning. Young people must also develop a core of academic content knowledge, see the relevance of their learning and develop a love of learning in their classrooms to be inspired to remain lifelong learners (NSW DEC, 2013, p.5).

It is important to have an understanding of factors that are involved in inspired learning to enable this initiative to be implemented successfully. At a national level, the Australian Institute for Teaching and School Leadership (AITSL, 2015) provides leadership in promoting excellence in teaching. The Australian Professional Standards for Teachers contain seven interconnected standards grouped within three domains of teaching. These domains are: Professional Knowledge, Professional Practice and Professional Engagement across four career stages: Graduate, Proficient, Highly Accomplished and Lead.

There is a growing broader national and international context particularly in relation to rethinking creativity and engagement through positive and inspiring teaching. Therefore, this study recognises a gap in the literature in relation to the nature of inspiring teaching and learning with a special focus on Australian music teachers. The findings of this study are intended to enhance future music teacher education through an understanding of qualities that make a music teacher inspiring.

1.5 Previous Studies

The word ‘inspiring’ appears in the literature, in a limited sense, and often in the context of qualitative studies where narrative is a major component. An analysis of inspiration through the impact of world leaders (Felkins & Goldman, 1993; Nixon, 1991), pop culture icons (Ivaldi, 2013; Ivaldi & O’Neill, 2008) and examples of teachers on film (Weber & Mitchell,
1995; Webb, 2007) gives insight into the power of this influence delivered through words, images and sound.

Many studies of music teachers, and teachers generally, categorise their teaching skills as successful (Lautzenheisen, 1992; Pembrook & Craig, 2002), passionate (Metclafe & Game, 2006; Fried, 1995), effective (Stronge, Tucker & Hindman, 2004; Steele, 2010) or expert (Hattie, 2003; Findell, 2007). Narratives and drawings (Dolloff, 1999) have also been utilised to explain aspects of the relational element in teaching. Many studies also use only the responses of pre-service teachers (Anderson, 2009; Teachout, 2001) or instrumental teachers (Miksza, Roeder & Biggs, 2010; Mills & Smith, 2003) to inform studies on successful or effective music teaching.

Inspiring moments can be found where significant influence has affected the learner. The ideas of a ‘peak experience’ (Maslow, 1968) or ‘flow’ (Csikszentmihalyi, 1990) or ‘imminence’ (Jorgensen, 2008) have been fully explored. There are elements from each area that could create the inspiring effect for the learner.

As previously stated, there are few studies in relation to inspiring Australian music teachers but the inspirational quality emanates from case studies of music teachers captured in the National Review of School Music Education (Pascoe et al., 2005) and in interviews on film (Barry, 2008). This study will add to the existing literature on the characteristics of inspiring music educators in the Australian context and provide narrative data to indicate what motivated and inspired them. There is a plethora of literature on effective teaching practice so this study concentrates on the interpersonal and relational dynamic as it seeks to understand the qualities that characterize inspiring music teaching.
1.6 The Research Questions

The research questions for this study are:

A. What makes a music teacher inspiring?

B. Are there any common traits within the art of music teaching that contribute to inspirational teaching?

C. What can be observed in current teacher practice in terms of positive student-teacher interaction?

D. What information can be drawn from teacher and student responses (data) that can be used to influence future teacher education and practice?

1.7 Outline of the Study

The following chapter provides a review of literature relating to teacher qualities and the search for factors that could make a teacher inspirational in the music classroom.

An outline of the methodology is provided in chapter three, together with descriptions of sampling, data collection and analysis.

Chapter four contains the results with the themes drawn from the data. Chapter five discusses these findings in reference to the research questions and the literature and highlights the implications of this research for the future.
2. Review of the Literature

2.1 Introduction

The purpose of this review is to explore and evaluate literature on inspiring teachers and their practice. It seeks to unearth the characteristics of teachers who have had an inspirational influence on their students.

The literature has been reviewed in five sections. The first section will explore what it means to be inspired in the classroom, whilst the second section looks at role models of inspiring people. This includes the importance of adolescents’ role models, examples in world leadership and teachers portrayed on film. The third section examines research on common categories of teacher description – successful, effective, passionate and expert teachers. In the fourth section, narrative and metaphor are explored, alongside other educational theories from research, to seek an understanding of influences that may form an inspiring teacher. The fifth section explores examples of inspirational music teaching and educational practice in the Australian context.

2.2 Exploring Inspirational Encounters in the Classroom

As stated in chapter one, a definition of the word ‘inspire’ is to “emanate feeling, a response, to animate” (Turner, 1987, p. 555). A person therefore, according to this definition, is inspired to make a response. This is a personal reaction that can come from a number of factors (feeling, understanding etc) yet it can have a life-long effect on the learner. Sometimes it is delivered through a person of influence (a teacher or role model). “Inspiration is a profound educational value because it gives the learner a deep desire to imitate the
teacher and act in certain ways…. Inspiration moves from an impulse and desire to action” (Jorgensen, 2008, p. 24).

There are a number of factors that could contribute to the inspirational element in teaching: the personality of the teacher, the teacher’s passion for their subject, the way the teacher relates to his/her students (interpersonal) and the teacher’s creative classroom practice. The connectedness of student to teacher can be observed, as can the positive behaviour of students motivated to learn. Metcalfe and Game (2006) found that:

Inspiring teachers always challenge students, but they do not set out to shape them and do not know how or when to measure the success of their classes. Through the strange chemistry of classroom relations, students change and yet become more themselves (p. xiii).

In analysing the relationship between student and teacher, the area of self-efficacy, where students develop the belief in their ability, provides an avenue for exploring the inspiring element in teaching. Bandura (1986, 1997) relates the area of mastery experiences, those experiences that enable us to feel personally proficient, that can be facilitated through social persuasion (Bandura, 1997, p. 7) by a teacher. This persuasion depends on a number of factors, including the teacher’s expertise and credibility (Bandura, 1986), but it highlights the importance of connection with the teacher and may lead to students in class feeling inspired. Bandura (1977) also discusses the area of vicarious experience where the skills of another person are modelled and these can have an effect on the observer’s self-efficacy. These experiences could describe a number of ways in which a student could be inspired by a teacher.

Thrash and Elliot (2003) in their analysis of the core characteristics of inspiration: transcendence (pointing to something better), evocation (inspiration that is evoked and
unwilled) and motivation (to express or use something newly learned) devised two distinct outcomes for inspiration in their subsequent study (Thrash & Elliot, 2004) – being inspired by (involving transcendence and influence) and being inspired to (involving motivation to extend or become future self) (p.970). They described the function of inspiration as transmission noting that:

From time to time, individuals see or apprehend something deeply important (e.g. illumination). Illumination exerts a press on the individual to express, actualize or otherwise transmit that which is newly apprehended. In some cases, the transmission is highly automatic.....in other cases the transmission is more controlled and requires the translation of the evocative stimulus into an actionable goal, as in the modelling of a future self after a role model (p. 971).

The understanding of being inspired is a complex issue. In the classroom, the teacher is facilitator who provides stimulus for the learner. It is the student who has the reaction to that stimulus.

As a subject, Music allows for a deeper connection to its content. The development of interpersonal connection is enhanced in the music classroom through the ‘experiential’ element that music brings to learning. It stirs the emotions and engages the whole person. Hamann, Lineburgh and Paul (1998) conducted a study that analysed both the social skills and teacher effectiveness of 138 music education and secondary education students preparing to be teachers. In this research, a Social Skills Inventory (a self-report article) assessed communication skills, both social and emotional. Video-taped teaching sessions were analysed using a Survey of Teaching Effectiveness. Social skills such as emotional expressivity, emotional sensitivity and social control were strongly correlated to high scores on the Teaching Effectiveness survey. In summary, the better teachers related to their
students using more finely-tuned relational (interpersonal) skills. The study also points to the need for the development of personal skills in pre-service training.

Beyond the classroom, data were collected from the personal stories of students who have continued to pursue music as professional musicians, teachers or conductors (Madsen & Kelly, 2002; Pitts, 2009). Information can be gathered about who inspired (influenced) them musically and what has inspired them to continue to make music their career choice. The growth of research using narrative inquiry during the latter part of the twentieth century has enabled stories to be an important aspect in qualitative research (Barrett & Stauffer, 2009). These stories can highlight the influences on teacher formation and the subsequent shaping of their teaching styles.

2.3 Inspiring People

A role model is “a person looked to by others as an example to be imitated” (Oxford Dictionaries Online, 2015). A role model is someone who is revered and gives another person a keener sense of respect for their ability and/or impetus to follow them in some way. A role model may inspire people to imitation or a course of action. In the literature, studies touch on the inspirational influence of world leaders.

The American President John F. Kennedy is regarded as one who had power, who strove for change and who spoke to all generations. A study by Felkins and Goldman (1993) investigated subjectivity in a number of Kennedy biographies. Thirty four individuals responded to 52 statements from numerous biographies and written accounts of the Kennedy era. One part of the result found that ‘inspiring’ was the most frequent word used in relation to Kennedy’s speeches and writings. The participants were inspired by his call to serve and by being able to make a difference in the world.
Another inspiring world leader was Nelson Mandela. Mandela is described by South Africans as “the personification of the future” (Nixon, 1991, p. 42). His personal character, surviving years of imprisonment, his power to redeem his country and his influence has inspired millions, and he was seen as a figure of hope throughout the world, which animated political change, becoming a role model for many who would follow.

2.3.1 Adolescent Role Models

Young people, particularly adolescents, are highly likely to have role models. Ivaldi and O’Neill (2008) found in their research that 92% of adolescents aged 13-14 years had musical role models, with 70% of those being singers. The participants most admired their role model’s image, achievement and dedication and revered musicians who were famous, rather than those they knew. A later study (Ivaldi, 2013), using an older group of students aged 17-19 years, examined how the participants might aspire to be like their role models. There was a marked difference in the results from this older group of music students as they chose their teachers and instrumentalists as their role models. The highest responses given for admiring a musician were that they were an inspiration to others, alongside revering their commitment and dedication (p. 406). The older age group and the fact that they were musicians themselves had an impact on outcomes of this research. These studies revealed that age and experience can have a direct effect on how role models are perceived.

A study by Hamann and Walker (1993) found that 36% of the 811 African-American high school student participants surveyed regarded their music teachers as their role models. They described their music teachers as “individuals who inspire, motivate and convey concern for them” (p. 311). The music teacher role model percentage was larger than for all other school subjects, and included a number of role variations such as band and choral directors.
2.3.2 Teachers in Film

One way to observe examples of role models in relation to inspiring teaching is to study characters portrayed in film. Many films focus on fictional teachers who have affected the learning and lives of their students. This medium can have a powerful impact and captures the personal nature of the effect and transformation of the students involved. Film has “the potential to reveal the teacher’s inner life with a depth and emotion that are usually missing from quantitative sociological studies” (Weber & Mitchell, 1995, p. 12). The study of film can help teachers better understand the relational capability of their music teacher practice because they can see this modelled tangibly through the medium of film.

One example is the film Dead Poets’ Society (Weir, 1989) about English teacher, Mr Keating who encouraged his students to ‘seize the day’. He challenged his class, saying “Make your lives extraordinary, find your voice, strike out and find new ground” (Weir, 1989). The word ‘inspirational’ is not used by the students, but the teacher enables the students to appreciate poetry in new ways and encourages them in their interests and life choices by connecting with the power of the written word. The viewer is tangibly aware of these students being inspired because of the strength of response to the teacher’s call for unity and the relationships on screen.

Another example of a teacher is from the film To Sir With Love (Clavell, 1967). The newly arrived class teacher, Mr Thackeray, decides that teaching the set curriculum is not working for his students. He proceeds to teach them about what is really important to them – “life, love, survival, sex, anything.....” (Clavell, 1967) and the class is transformed physically, emotionally and socially. Once again, you can see evidence of students inspired to learn and the relationship and influence of the teacher.
An example of an inspiring teacher in a music classroom can be found in the film *School of Rock* (Linklater, 2003). It features a skilled musician who inspires his class, first with his musical knowledge and then, to take on a new project that draws them into new ways of learning and performance. The inspiration moves both ways - from teacher to student and student to teacher as they complete a band project together. Their classroom relationships are developing and the learning has been lifted to a higher level. “His pedagogy is rich and comprehensive, drawing on deep experience within the music…his teaching approach is fluid, evolving in relation to the ways his students respond to his enthusiastic instruction” (Webb, 2007, p. 61). The film shows that inspiration can be facilitated through a teacher with knowledge, experience, creativity and enthusiasm who can adapt to the needs of the students within the classroom.

**2.4 Research on Teacher Characteristics**

Beyond examples of inspirational popular figures, specific research on the desirable characteristics of music teachers can sometimes include the word ‘inspiring’ (Booth, 2009; Dolloff, 1999). Booth (2009) extends this concept to mean the aspect of teaching that is life changing that has the most impact on individuals. He relates being inspirational as their “teaching artistry as humans” (p. 4) and a vital aspect of what teachers do.

When teachers reflect on their own most influential teachers, they often recall how they felt in their lessons, rather than content they learned (Stronge et al., 2004). These feelings can largely be found in the energy created from the material and shared understanding that teachers and students produce together (Metcalfe & Game, 2006). Research also points to understanding learning as a journey and that teachers meet us at various points on that journey and have influence when it is needed. For Metcalfe and Game (2006):
Certain teachers arrive to teach us just what we need to know, just when we need to know it. They are our path to knowledge. The amazing thing is not just that they change us, but that they change us so that we become ourselves (p. 3).

There is very little research on personal examples of inspirational teachers world-wide. In addition, there is scant evidence of studies of inspirational music teachers in Australia or further afield. The researcher considered this to be an area to be investigated to further inform teacher education and practice.

There is a body of research on successful, passionate, effective and expert teachers. These features of teaching practice are able to be measured and observed. Some studies relate to teachers in general while others relate more specifically to music teachers. Research also points to the importance and impact of being an inspirational teacher but this element is not included in literature or in teachers’ pre-service training. The aspect of inspirational teaching is sometimes noted, but not fully explored or explained.

2.4.1 Successful teachers
Research has been undertaken that describes the characteristics of successful teachers. Often, the aim of research is to produce a list of desirable attributes and asks participants to rate the various qualities, behaviours and practice of teachers. Lautzenheisen (1992) lists the Seven C’s – Competence, Commitment, Communication, Confidence, Consideration (fairness), Concentration and Cooperation as desirable qualities in a teacher. He is aware of the value of inspirational teaching and notes its importance, yet does not include it in the list of desirable qualities. Instead he finds that “Inspirational teaching is not a part of most curriculums for the aspiring teacher; however we are all drawn to the teacher who captures our attention” (Lautzenheisen, 1992, p. 7).
Through a cross reference of research over 40 years, using 36 attributes, Pembrook and Craig (2002) identified three broad personality markers of successful music teachers summarised as: internal qualities (e.g. confidence, creativity), relating to others (e.g. caring, encouraging) and social control (e.g. management, leadership) – personal, relational and social traits and skills. The word *inspiring* is not listed in this large cross reference, showing that there is little research in this area.

Teachout (1997) surveyed a random sample of 35 pre-service and 35 experienced music teachers to gauge their understanding of skills and behaviours of effective music teaching. From a list of 40 skills and behaviours of music teachers compiled from research, questionnaire and peer input, the strongest responses of the two groups of music educators included: maturity, motivation, leadership skills, relational aspects with students, confidence, organisation and being positive. Experienced teachers rated the areas of enthusiasm, maintaining student behaviour, patience and time management more highly than pre-service teachers. Creativity and a high level of musicianship were more important to pre-service teachers.

Another way of analysing successful teaching is to look at the success of music programs in schools (and by inference the successful practice of the music teachers involved). This is often determined from measurable results such as the size and number of ensembles and large student numbers in elective music classes (Taebel, 1992).

### 2.4.2 Passionate Teachers

Passionate teachers are those who can get to the heart of their subject, enjoy working with their students, can be creative and take their work seriously. Passionate teachers can make a connection and can transfer their passion (Fried, 1995). Passion in teaching comes from the
impetus to share knowledge where “The true teacher is one that teaches out of a passion for sharing” (Lautzenheisen, 1992, p.18).

In a book describing examples of influential Australian teachers, Metcalfe and Game (2006) discovered that people emphasised the teacher’s inspiring passion for a subject (p. 119). Passion is seen as a teaching strength and a way that teachers and students can connect. Passionate teachers transfer their love of their subject and connect with their students, yet it would be valuable to assess if this can impart a spark for life-long learning in the students they are working with. The researcher was interested in how passion and inspiration relate in the context of music teaching.

### 2.4.3 Effective Teachers

The research of Stronge et al., (2004) stated that “the most effective teachers are passionate about their chosen profession” (p. 29). In this research, published in a volume describing the qualities of effective teachers, six indicators are given of the ‘Teacher as a Person’. These were: “caring, fairness and respect, attitude towards the teaching profession, social interactions with students, promotion of enthusiasm and motivation for learning and reflective practice” (p. 30) – a mixture of relational, personal and developmental skills.

Research into effective teaching practice is often linked to the personality traits of the teacher. Various personality tests have been applied to investigate the link between categories of personality type and effective teaching practice. The Myers-Briggs Type Indicator (MBTI) has been used as a tool for analysing music teacher personality, teacher effectiveness and suitability, as evidenced in studies by Susan, John and Gail (1997) and Steele and Young (2008).

Schmidt’s (1989) quantitative study of 43 early career music instructors, using lesson observation, noting teacher behaviour and the MBTI of each teacher, showed that personality
differences may influence various teacher behaviours. The researcher did indicate the
limitations of the MBTI as only one way to analyse personality and that more detailed
research is needed in this area. These studies focus more on teacher personality and
behaviour, rather than the relationship or influence of the teacher and highlight a limited
understanding of effective teaching.

Character traits such as tolerance, cooperativeness and emotional stability are also seen as the
important characteristics of effective music teachers (Tait, 1992). Other researchers
(Cruickshank, 1990; Brand, 1990) emphasised enthusiasm and warmth in a comprehensive
list of traits. Brand (2006) found, through a study of 15 music teachers from 9 countries in
Southeast Asia and China, that effective music teachers possess qualities such as “teaching
skills, musicianship, charisma, personality, style, flexibility, tolerance, sincerity and
responsiveness” (p. 16), underpinned by their ability to connect with children.

An analysis of effective music teaching that relates to the personal nature of the delivery is
found in the research of Steele (2010). She revealed three important characteristics: the
importance of non-verbal communication (physical gestures, voice), teacher self-efficacy
(belief in ability, setting goals and perseverance) and servant leadership (trust, understanding,
passion). This analysis and comparison of a number of research articles focussed on specific
issues in relation to the music classroom, recognising the unique characteristics that are
desirable in leadership and modelling. It is a more specific list tailored to the art of music
teaching and captures the servant nature of the work. Inspiring teaching or the influence of
inspiring teachers was not mentioned in this study yet passion was listed.

Teachout (2001), while seeking to find the relationship between personality type and teaching
effectiveness, applied Holland’s (1992) vocational theory (which includes vocational
personality categories) in a study of 84 undergraduate music students. No correlation was
made between personality type and Holland’s theory framework and the study recognised the limitation of student music teachers’ responses, as they had not yet developed their own teaching styles. Relating to this study, further research was applied through a survey of 235 middle and high school band conductors (Miksza et al., 2010). This study was based on the work developed by Teachout (1997) and participants responded to a survey containing the 10 highest rating statements on personal, teaching and musical skills. The results showed the highest ranked skills of successful teaching were being enthusiastic and energetic, being able to motivate and have excellent classroom management and having high musical standards, musicianship and subject matter knowledge (Miksza et al., 2010, p. 377).

2.4.4 Expert Teachers

Hattie (2003) introduced the concept of the ‘expert’ teacher. In his research study 16 domains were explored that outline the skills of these teachers. The broader parameters that expert teachers possess are that they have “deeper representations of their subjects (integrate knowledge and work to student needs), guide learning through classroom interactions, monitor learning and provide feedback, attend to affective attributes (challenging tasks) and influence student outcomes” (p. 5). In a later study, Hattie (2012) sought to identify the three strongest features of expert teachers. These were the areas of Challenge, Deep Representation and Monitoring and Feedback. Findell (2007) lists the features of the expert teacher as those that present ideas and highlight connections, make plans but are flexible, listen and question, provide challenging material, allow for autonomous thinking and never stop learning.

These categories of teachers – successful, effective, passionate and expert, all supported by substantial research (Lautzenheisen, 1992; Pembrook & Craig, 2002; Teachout, 1997, 2001; Taebel, 1992; Fried, 1995; Metcalfe & Game, 2006; Stronge et al., 2004; Susan, John & Gail, 1997; A. Steele & Young, 2008; Schmidt, 1989; Tait, 1992; Cruickshank, 1990; Brand, 1990; Steele, 2010; Miksza et al., 2010, Findell, 2007; Hattie, 2003, 2012) allow insight into the
multifaceted nature of teaching and the strengths of those who work in the classroom. The research, however, does not articulate how a student may be inspired – how they felt – and who may have influenced them in their learning.

2.5 Images of Teachers and Narrative

The use of narrative and images in research is helpful in revealing these influences on student learning. Some research has used narratives and drawings by students to discover the influence of their teachers. In narratives, one aspect is teacher stories – those told by teachers; and the other is stories of teachers – those told about teachers (Pembrook & Craig, 2002). These two different ways of looking at teacher practice allow different perspectives for analysis and provide another way to seek information on our understanding of inspiring teaching. Telling ‘teacher stories’ can reveal insight into the relational aspects of teaching. The teacher stories are often used as a model for pre-service teachers’ images of themselves as teachers (Dolloff, 1999). These stories and images can combine the memories of a number of teachers that have influenced their musical life journey.

A study by Madsen and Kelly (2002) gathered the reflections of 90 undergraduate music education majors in south eastern United States, through an open-ended essay that asked the reasons why they wanted to become music teachers. The participants stressed that they were influenced primarily by their high school music teachers, and being involved in teacher-like activities such as leading a sectional rehearsal or being a student conductor. “It seems that the ‘power of music’ when combined with a genuine respect and appreciation of a music teacher, culminates in the decision to emulate that teacher” (Madsen & Kelly, 2002, p. 330). This study highlighted the personal and lifelong influences that music teachers had on their students, which were facilitated through intentional musical activities.
Dolloff (1999) recounts examples of teachers described as “lighthouses – pointing the way to knowledge and offering illumination” (p. 197); one participant described her teacher as “inspirational” and aligned this word to a drawing of the sun (p. 198). Freer and Bennett (2012) conducted a study of undergraduate and graduate students in Australia and the USA. Using drawings and narrative prompts, they explored the students’ identity as musicians and future teachers. This revealed the importance of influential mentors, aspirational peers and role models.

Mills and Smith (2003) found in their research questioning 134 instrumental teachers on the hallmarks of effective music teachers, that special lessons recalled by teachers in the study correlated to the strengths they listed about their teachers. These strengths included enthusiasm, knowledge or accomplishment and communication with students (p. 8). A ‘special lesson’ has been referred to as a ‘peak experience’ (Maslow, 1954) relating to a wonderful experience in a person’s life. A peak experience is where things come together for the learner (Jorgensen, 2008). Our understanding of the word inspiring, creating or instilling a thought or feeling into a person, facilitated through a teacher, aligns strongly to the idea of a peak experience.

Maslow’s (1943) hierarchy of needs includes the level called self-actualisation where a person realises what their full potential is. This can only be achieved after more basic levels of need are met (such as physiological, safety, belonging and esteem). Self-actualisation may manifest itself as a goal of being the best musician or the best music teacher. Alongside the concept of peak experience, it allows understanding of the influences at work in the classroom.

Maslow also aligns the powerful connection of music as a subject and how, after a peak experience, you are “changed, you see things differently ….have different cognitions”
A peak experience can have a profound influence on the development of teaching styles in future teachers. This can include seeking a similar career path or emulating a teacher’s style in the classroom. The teachers in the study by Mills and Smith (2003) were nearly all influenced by the teaching they received, some as a conglomeration of a number of teachers’ styles, while others sought ways of being different to their teachers. This difference wasn’t seen as a negative approach, but a way of becoming a better teacher by improving on what they had received.

Another way of understanding special moments or special lessons in learning where students may be inspired is to understand Csikszentmihalyi’s (1990) concept of ‘flow’ – where all the elements come together for the learner and the effect can be profound. “Flow is the way people describe their state of mind when consciousness is harmoniously ordered and they want to pursue whatever they are doing for its own sake” (Csikszentmihalyi, 1990, p. 6). He also highlights music as an avenue for the facilitation of flow through listening and performance. Csikszentmihalyi’s (1990) theory of optimal experience, which results from flow, showed that what we are involved in develops great importance and aligns well to our understanding of being inspired. It could be valuable to determine how teachers may consciously facilitate a convergence of factors that might create inspirational moments (flow) which become powerful experiences for their students.

Jorgensen (2008) took this further by exploring our understanding of what we experience in music learning (such as performance) and how we reflect on these situations. She used the term “transcendence… a sense of things beyond or above oneself” and “imminence…a deeply felt sense of things within oneself” (Jorgensen, 2008, p. 23). These terms give us insight into the profound avenues that can be experienced through interaction in musical situations. A study of the factors of inspiration should account for the ways in which a
student can be helped by a teacher to nurture their own creative expression and to interact with others in a musical experience.

2.6 Inspiring Music Teachers in Australia

In the Australian context, it is relevant to investigate the framework established in NSW by the Department of Education in 2003. The Quality Teaching Model (NSW Department of Education and Training, 2003), also known as the Quality Teaching Framework (QTF) aims to improve student learning across Kindergarten to Year 12. It enables teacher self-reflection about their practice and stimulates improvement in pedagogy in the classroom. The QTF has three broad dimensions: intellectual quality (including deep understanding and deep knowledge), quality learning environment (including expectations and positive relationships) and significance (including inclusivity and connectedness). These dimensions give insight into how our 21st century learners are being shaped and developed by the practice of their teachers.

The QTF stresses the importance of a quality learning environment where there is mutual respect and support for learning. Australian educator Julia Atkin shared the importance of positive relationships in her research by emphasising how student learning is enhanced: “It appears when someone you respect and trust - a ‘significant other’ person for you – believes in you and expects ‘that you will’; it has the potential to inspire and encourage you” (Atkin, 1994, p. 5). The QTF and Atkin model clearly outline the importance of respect and trust in the teacher-student relationship and that through this, learning is enhanced and inspiration can be facilitated.

An important study developed by the Centre for Education Statistics and Evaluation (CESE) is called ‘Great Teaching, Inspired Learning: What does the evidence tell us about effective teaching?’ (CESE, 2013). It explored the difficulties in measuring teacher quality, but
highlighted that monitoring and feedback; strong subject knowledge and explicit teaching techniques are often found in research as the strengths of an excellent teacher (CESE, 2013, p. 6).

The NSW Government, in conjunction with the DEC, used this study as the foundation for the development of the ‘Great Teaching, Inspired Learning’ initiative, to improve teacher practice. Developed in 2012, it seeks to facilitate inspired learning through the development of great teachers. The NSW State Premier Mr O’Farrell, in its media release stated that “Great teachers have the ability to inspire learning among their students – this should be the benchmark for every classroom in the state” (NSW DEC, 2013). This reform focused on teacher education, beginning teacher support, the development and maintenance of teacher skills and the sharing of outstanding teacher practice.

As previously mentioned, an important research document in relation to music teaching in Australia is the National Review of School Music Education commissioned by the Australian Government (Pascoe et al., 2005). The review stated that successful music programs depend on the “commitment, dedication and enthusiasm of teachers” (p. 69). Teachers were noted as having characteristics such as passion, musical expertise and organisation as well as warmth and rapport with students. The case studies within this review revealed evidence of passionate and inspirational teachers. One teacher reflected: “You have to have a good rapport with them.... you have to have a good time yourself. I do have a passion for it and that rubs off on them.” (p. 179). Students reflected on their teachers: “The teachers are really inspiring, and they are really passionate about what they do and it just makes the learning so much joy for us.” (p. 74). A number of students also stressed that the teachers “get to know you” – the idea of relationship involved in teaching practice (p. 207). This review highlights some characteristics of inspirational music teaching and provides evidence of these in the Australian context.
Written evidence of inspiring *music* teachers in Australia was difficult to source because all such research was about teachers in general. Case studies have been captured but these related to classroom teachers from a wide range of subjects and stage levels, with few sources highlighting music teachers. The DVD series “Inspiring Teachers” (Barry, 2008) used, as its first case study, music teacher Susan Reppion-Brooke from Dulwich Hill High School. Susan has been identified as an inspiring teacher (Barry, 2008). She enabled students to achieve their potential through activities within and beyond her classroom. She described what compelled her in her work: “That drive and that energy doesn’t come from me. It is bigger than I am” (Barry, 2008). Her students and community acknowledged that her contribution is important: “She knows my potential and wants me to be able to reach it….This woman has changed my daughter’s life” (Barry, 2008).

Another Australian music educator featured as part of a movie/documentary, is Karen Carey in *Mrs Carey’s Concert* (Connelly & Raymond, 2011). The film explores the musical journey of students from MLC Burwood (a school also used as a case study in the National Review) in preparation for a mass concert at the Opera House. Karen sees her aim as a teacher as one who “creates for everybody – the sense of the power it gives you to be a part of something extraordinary”. This was evidenced in the case studies of two students in the film who grew to have a better understanding of themselves in the context and power of experiencing a musical work as part of a large ensemble. For Karen, the same experience transformed her as a student of the Conservatorium. Empowerment, through mastery experiences and vicarious experiences (Bandura, 1986), are powerful avenues that can inspire students in their musical development. The concepts of transcendence, imminence (Jorgensen, 2008; Thrash & Elliot, 2004), peak experience (Maslow, 1968) and optimal experience (Csikszentmihalyi, 1990) can be used to describe these opportunities.
The two examples of Australian music teachers stated above, Susan Reppion-Brooke and Karen Carey reveal the limited examples of inspiring music teachers featured in existing research at this time and the need for further investigation into the practice and experience of inspiring music teachers.

Qualitative research conducted by Anderson (2009) sought to discover the shaping of musical identity in 15 undergraduate music students at Sydney Conservatorium. Within this study, the participants were asked to describe their school experiences and the personality traits of their music teachers. Eight students described their teacher’s personalities using adjectives such as ‘inspiring’ and ‘enthusiastic’. The participants discussed aspects such as how the teacher shaped their thinking, led to ideas of a musical career, enabled them to love their role as performer and sometimes compelled them to follow their teacher into teaching. “I want to be like him.....’cos he was that good” (Anderson, 2009, p. 38). This study, based on the reflections of undergraduate music students who have finished school, did not delve into the impressions and influences of students currently in Stage 5 or 6 music classes who can reflect on their teachers, nor did it gather the stories of influence and practice of music teachers who have been teaching for a number of years.

2.7 Conclusion

There is extensive research on the personal, behavioural and the social characteristics of successful, effective, passionate and expert teachers. It is difficult to reveal the ‘inspiring’ factors in teaching, yet research supports their existence. The observation of how people relate and revere world leaders and pop culture icons parallels examples found in inspiring leadership and teaching. The use of narrative, metaphor and drawings are avenues that can reveal insight into inspiring teaching. The word inspiring appears in the literature but in a
limited sense, and often in the context of qualitative studies where narrative is a major component.

Inspiring teaching can be evident in the classroom, or more often in student reflection, sometime after an encounter with an inspiring teacher. This is supported by research where pre-service teachers were asked to reflect on influential teachers from their past. Most of the research reviewed relies on the reflections of pre-service teachers. There would be value in exploring the response of experienced teachers as they reflect on their own teachers. Most studies do not look primarily at the relational aspect of the teacher and student’s interaction. They do not delve into the moments where a student felt compelled to pursue an interest or career. Being inspirational, and being inspired, requires personal interaction. The researcher is interested to investigate, through narrative inquiry, specific cases of inspirational interaction which have shaped life-long learning and enjoyment of music for students.

The latest initiative of the DEC and the NSW State Government ‘Great Teaching, Inspired Learning’ seeks to develop teachers who can inspire their students in the classroom. It is imperative that the factors that enable an understanding of how students can be inspired are fully explored.

This review has revealed little literature in relation to the nature of inspiring teaching, both in Australia and internationally and this gives cause for a qualitative study incorporating case studies, interview and narratives, to look at the interpersonal nature of music teachers who inspire students.

The following chapter will outline the chosen methodology for this study.
**Table 1: Inspiring Teacher – Summary of the Literature**

<table>
<thead>
<tr>
<th>Research</th>
<th>Influences that Enable Inspiring Teaching/Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stronge et al., (2004)</td>
<td>The importance of how students felt in a lesson rather than content learned</td>
</tr>
<tr>
<td>Booth (2009)</td>
<td>Teaching artistry as humans</td>
</tr>
<tr>
<td>Metcalfe &amp; Game (2006)</td>
<td>Shared understanding of what teachers and students produce together/influence</td>
</tr>
<tr>
<td>Mills and Smith (2003)</td>
<td>Special lessons recalled by teachers correlated to the strengths listed about their teachers</td>
</tr>
<tr>
<td>Maslow (1954)</td>
<td>Peak experience – a wonderful experience in a person’s life</td>
</tr>
<tr>
<td>Maslow (1943)</td>
<td>Self-actualisation – where a person realises what their full potential is.</td>
</tr>
<tr>
<td>Maslow (1968)</td>
<td>The powerful connection of music as a subject</td>
</tr>
<tr>
<td>Csikszentmihalyi (1990)</td>
<td>Concept of flow – where all the elements come together for the learner. Optimal experience comes from flow</td>
</tr>
<tr>
<td>Atkin (1990)</td>
<td>A significant other has the potential to inspire</td>
</tr>
<tr>
<td>CESE (2013)</td>
<td>Great Teaching, Inspired Learning – highlights monitoring and feedback, strong subject knowledge and explicit teaching techniques</td>
</tr>
</tbody>
</table>
3. Method

The research aimed to reveal the characteristics of what it is to be an inspiring music teacher. To enable this study, a qualitative research design incorporating phenomenological and ethnographical features was selected, incorporating multiple case studies. Burns (2000) suggests that a researcher must choose methodologies that will enable a clear understanding of the research topic.

Qualitative research is characterised by the study of people in a context using a number of perspectives (Bresler, 1992). The strength of qualitative research includes use of the participant's descriptive language, enabling the researcher to be a part of their work context and to consider varying interaction and empathy in the research process.

Phenomenological study enables the researcher to describe the “lived experiences of individuals about a phenomenon as described by participants” (Creswell, 2014, p. 14), allowing the wealth of past experience to provide a way to explore the nature of inspiring teaching.

Ethnography supports the gathering of “descriptive data collection as the basis for interpretation” (Burns, 2000, p. 393). This data can become a rich source from which the researcher can discover themes, particularly from the extensive field notes gathered. It facilitates a complete picture of the environment chosen for the research.

The case studies employed in this research were used to reveal and explore the understandings, motives and interests of the participants (Burns, 2000). A case study design allowed for greater depth in questioning, and gave the researcher increased opportunity for an analytical understanding of participants’ perspectives and activities (Hammersley & Atkinson, 2007).
Using multiple case studies in this research, across five schools in the Greater Sydney Region of NSW and with music educators from four states across Australia, gave variance in the data through factors such as the school settings, teacher and educator’s age, experience and pedagogical differences and student viewpoints and age ranges. The data was triangulated across teachers, national treasures, schools and students.

The research also employs the principles of narrative inquiry where the “story can operate as a relational mode of constructing and presenting meaning” (Barrett & Stauffer, 2009, p. 12). Allowing the participants to reflect on their journey which is describing how they came to be music teachers was a vital part of this research. The study included the three dimensional space of narrative inquiry – the personal and social (interaction), the past, present and future (continuity) and the place (situation) (Clandinin, 2006).

3.1 Sampling

Overall, teacher and educator sampling was purposive, including comprehensive and reputational consideration (Burns, 2000). The sample for this research was divided into three groups of participants – teachers, students and educators (national treasures). The educators were called national treasures in this study as they were all identified as well respected music educators in Australia.

3.1.1 Teacher Selection

The selection criteria for teachers to be interviewed and observed in the study were that they were ASME awarded music teachers currently teaching in a school in the Sydney region. Once satisfying these criteria, the selection process was based on the following: their willingness to participate with permission given by their school Principal, the teacher’s willingness to be interviewed and observed while teaching, and for their students to be interviewed.
Four secondary school music teachers and one primary school music teacher (N = 5) were invited to participate in this study. The five teachers had all received the ‘National Award for Excellence in School Music Education’, awarded to NSW music teachers across 2007-2011. These awards have also been given in each Australian state across the same time period. The award acknowledges those who have made an outstanding contribution to the provision of music education in Australian schools. They were developed in response to the findings of the National Review of School Music Education, released in 2005 (Pascoe et al., 2005), and funded by the Australian Government under the Australian Government Quality Teacher Programme, and administered by ASME. The award winners were nominated by their Principals with the support of their school communities.

The teachers in this study were contacted by email and invited to be a part of the study. They were sent participant information statements, outlining the study and on acceptance, were sent participant consent forms (Appendix A & B). In addition, their school Principals were emailed with information about the project and a request for permission to interview the teacher and students in the school (Appendix C). The teachers selected were a mix of male/female teachers across a range of ages and geographical areas (urban, outer urban) across the greater Sydney region (see Table 2).
Table 2: Background information on teacher participants

<table>
<thead>
<tr>
<th>Teacher</th>
<th>Region</th>
<th>Male/Female</th>
<th>Age</th>
<th>Degree and University</th>
<th>Degree length</th>
<th>No of years teaching</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher A</td>
<td>Western Sydney</td>
<td>Male</td>
<td>31-40</td>
<td>Bachelor of Music Education Sydney Conservatorium</td>
<td>4 years</td>
<td>12 years</td>
</tr>
<tr>
<td>Teacher B</td>
<td>Northern Sydney</td>
<td>Female</td>
<td>31-40</td>
<td>Bachelor of Education (Music) University of Newcastle</td>
<td>4 years</td>
<td>15 years</td>
</tr>
<tr>
<td>Teacher C</td>
<td>South Western Sydney</td>
<td>Female</td>
<td>51-60</td>
<td>Bachelor of Education (Music) Sydney College of Advanced Education (Alexander Mackie CAE) Now UNSW</td>
<td>4 years</td>
<td>30 years</td>
</tr>
<tr>
<td>Teacher D</td>
<td>Northern Sydney</td>
<td>Male</td>
<td>31-40</td>
<td>Bachelor of Music Education Sydney Conservatorium Master of Education University of Sydney</td>
<td>7 Years</td>
<td>10 years</td>
</tr>
<tr>
<td>Teacher E</td>
<td>Eastern Suburbs</td>
<td>Female</td>
<td>51-60</td>
<td>Bachelor of Arts (Music/ Ed Psych) Dip Ed (Music) Sydney University Sydney Teachers College</td>
<td>4 years</td>
<td>30 years</td>
</tr>
</tbody>
</table>

3.1.2 Student Selection

The high school students interviewed in this study came from the observed teacher’s music classes and were interviewed following the recorded lessons (N = 35). The teacher selected groups of six students, from the class, usually at random but largely determined by those who had signed participant consent forms. This prevented teachers selecting students who may have had a biased view of their ability. The age range of the students was 14-18 years and the
groups were a mixture of male and female students. All students and parents had received participant information statements (Appendix D & E) and had returned signed parental consent forms prior to participation (Appendix F). Parents and caregivers were assured that their child’s involvement was strictly confidential and that no information about their child would be used in a way that would identify them.

3.1.3 School Settings (Teachers and Students)

The schools visited in this study were determined by the teachers who agreed to be interviewed. Of the four secondary schools visited, two were located in the northern Sydney region, one in the south western Sydney region and one in the western Sydney region. The four secondary Music teachers were working in Department of Education and Communities’ schools. The fifth teacher interviewed was a primary school music teacher from an Independent Boy’s school in the eastern suburbs of Sydney. Three of the four secondary schools were co-educational and one was a single sex boys schools.

3.1.4 National Treasure Selection

Nationally renowned music educators were approached via email and invited to be interviewed in this study (N= 6). They were sourced mainly from university settings in NSW, Victoria, Queensland and South Australia or were working on special music education programs. They were selected because of their contribution to music education through teaching and research and the valuable experience they have accumulated over a number of years in the field. Each national treasure was emailed a participant information statement and participant consent form (Appendix G & H).

3.2 Interviews and Classroom Observations

Interviews were the primary source of data collection in this study. A semi structured interview format (Burns, 2000) was chosen for teacher, student and national treasure
interviews to allow greater flexibility and a more detailed response in exploring the nature of inspiring teaching. This format also allowed the researcher to follow the interviewee’s sense of what was important to them in their experience (Bresler & Stake, 1992). The ability of participants to relate their stories in these interviews can been described as relational narrative inquiry (Barrett & Stauffer, 2009) through which the researcher and the participants better understand their experiences. All interviews were audio and video recorded, and field notes were taken by the researcher.

3.2.1 Teacher Interviews

The teacher interviews took place either before or after the teacher had taught their music class. They were approximately 30 minutes in duration. Semi-structured interview questions were used to guide the discussion in the interviews (Appendix I). These were informed by the review of literature and the research questions of the study. The questions focussed on their motivation, connection and teaching strategies and included reflection on the people that inspired them to become music teachers. Most questions were designed to allow participants to give open-ended responses, a technique which seeks a “richer” set of evidence, (Anderson & Burns, 1989). The sequence of the questioning remained constant for all participants, enhancing the reliability of the data (Cohen et al., 2007).

3.2.2 Classroom Observations (Teachers and Students)

In each secondary school (N=4), the music teacher was observed teaching either a Stage 5 Music class and/ or a Stage 6 Music class (e.g. two lessons). Two teachers did not have a Stage 5 and Stage 6 music class on their teaching load, so those teachers only taught one lesson (one Stage 5, the other Stage 6) in this study. A total of six lessons was observed. The lessons were from fifty to ninety minutes duration and held in music classrooms with access to laptops or computers, smart boards or projectors and musical instruments.
The ages and school stages of student participants were selected purposefully, as elective music students are more likely to have a closer rapport with their teacher and the age variance would allow for increasing maturity across the participants.

The lesson type (performing, composing, listening or mixed combinations) was chosen by the teacher. The researcher had no input into the type of lesson prepared by the teacher.

The classroom observations were also audio and video recorded, with field notes taken. Any student in the class without signed parental consent was positioned outside camera view and no field notes were taken about their behaviour or interaction. Using three avenues of data encapsulation (audio, video and field notes) assisted with accuracy, but also enhanced the researcher’s interpretation of the events. Aspects of non-verbal communication, which could be missed in field notes or on an audio recording, were captured on video and used as a part of the analysis of the data (Cohen, Manion, & Morrison, 2000). The students’ body language, points of emphasis, enthusiasm and group agreement in response was captured easily on video and enhanced the findings.

### 3.2.3 Student interviews

The students interviewed were drawn from the observed classes. These interviews took place at the conclusion of each lesson, usually in the empty music classroom, with this providing a familiar and comfortable environment for the student participants. The researcher conducted the student interviews which were approximately 15 minutes in duration.

Semi-structured focus group interviews were used to gather student data. These were in small groups of six students (students were selected in consultation with the teacher) with a balance of gender (where possible but not essential to the project’s aim). Group interviews for the students allowed them to feel more confident, catered for varied opinions, and enabled the interviews to run on time (Cohen et al., 2007). Using semi-structured interview questions
(Appendix I), the areas of inquiry included: lesson enjoyment, how the teacher relates to the class and to individuals and what they will remember about their teacher.

3.2.4 National Treasure Interviews

The interviews of national treasures took place in a number of settings (teachers’ homes, a hotel, offices and by phone) and were approximately one hour in length. Semi-structured interview questions were used (Appendix J) and these focussed on their own teachers’ influences, their motivation for being involved in music education and what they perceived to be the characteristics of inspiring teachers.

3.3 The Role of the Researcher

The researcher acted as non-participant observer in classroom lessons, sitting at the back of the room. This position of researcher-as-observer of the whole classroom allowed the characteristics of qualitative research to be fully discerned and included “the ordinary activities and habitat, the people, the exercise of authority and responsibility, the expression of intent, the productivity and especially the milieu” (Bresler and Stake, 1992, p. 84).

The researcher also interviewed participants either in small groups (students) or individually (teachers and national treasures). The researcher was aware of the need to set participants at ease in the interview process, particularly with the presence of recording devices. The questions were given in the same order and these were designed to flow from the more general to the more detailed responses. Questions were open-ended and allowed participants to extend their responses if they so desired. The teachers, educators and students in this study were not rushed in the interview process and the researcher took great care in making sure there was ample time allowed for the interviews. The researcher allowed participants to review anything said to clarify the information already shared by reference to the field notes.
Great care was taken not to interrupt activities in the schools or settings used. Some school visits occurred over separate days to accommodate planned school events.

3.4 Data

3.4.1 Collection

The main methods of data collection were audio and video recorded interviews and observed music lessons, with field notes taken at all sessions. The timing of the collection of data was shaped by the availability of the teachers, the complexity of school calendars and the schedules of the national treasures. The data collection took place from April, 2013 to March, 2014.

3.4.2 Analysis

The researcher made transcripts of all interviews and compiled detailed notes on classroom observations. The process for analysing data from the interviews and classroom observations was by open, axial and selective coding, discovering themes in the material with content analysis applied to all the information gathered. The principles of grounded theory (Creswell, 2014) were used where “the researcher derives a general, abstract theory…. grounded in the views of the participants” (p. 14). The relationship between the data, the analysis and the resultant theory is important (Strauss & Corbin, 1998).

The data collected in this study was ordered through a coding methods technique that aimed to allow grounded theory principles to emerge. It was continually reviewed, coded and ordered in three phases. First, open coding was employed to examine the data for meaning, events and actions, conceptualising and labelling the themes that emerged (Cohen et al., 2007). These themes were often examined and compared to the themes discussed in the literature review, allowing new themes emerging from the data to be included. In the second (axial) stage of coding, links were created which then allowed for the third stage - selective
coding and the identification of the core themes in the data (Cohen et al., 2007; Strauss & Corbin, 1998).

3.4.3 Interviews

The interviews were transcribed from the recordings. This method allowed for greater accuracy and the researcher could review the recordings a number of times to ensure clarity of meaning. Again, the main themes were identified and coded. Each interview was transcribed as close to the date of the interview as possible to assist with accuracy and the ability to draw common themes across the responses. Pseudonyms were given to the participants with teachers labelled A to E, national treasures (NT) given the numbers 1 - 6 and student groups labelled A to E. The information was stored securely in both hard copy and in electronic form in a locked filing cabinet of the researcher’s office.

3.4.4 Classroom observations

The researcher reviewed the video-recorded lessons to summarise lesson structure and content, teacher instruction and interaction and classroom management. These features were coded, triangulated between each school setting and referenced by the research questions. The observations were cross-referenced to the interview data to establish similarities and differences from the main themes.

3.5 Validity and Triangulation

Validity is noted as the strength of qualitative research (Creswell, 2014). Creswell suggests that applying validity strategies enhances accuracy and credibility. One of these strategies is bias. As a secondary music teacher who is actively seeking to understand the nature of inspirational music teaching, my own thoughts, beliefs and feelings are bound to have influenced my perceptions of the data to some degree. Declaring any bias in this area is an important part of qualitative research.
Creswell also suggests that by using “rich, thick description to convey the findings” it adds to the validity (Creswell, 2014, p. 202) and enables the reader to relate to the shared experiences. Through the use of interview responses, the researcher has endeavoured to enable the words of the participants to bring deeper meaning from the data shared in this study.

Data and methodological triangulation were employed in this study to further validate the findings. Triangulation included: space, within-methods and between-methods (Cohen et al., 2007). Space triangulation was enabled through participant selection from a number of schools within the Sydney region and, in the case of the national treasures, across four states of Australia. Interviews with teacher, school student and national treasure participants were structured and executed in the same way, providing within-methods triangulation, enabling comparison between the case study participants. Between methods triangulation was also achieved through the use of interviews, observations and field notes to collect and document data (Burns, 2000).

3.6 Ethics

The study observed the ethics protocol set out by the University of Sydney and approval for the research was granted (Appendix K). The researcher also had approval from the State Education Research Applications Process (SERAP) giving permission to conduct research (interviews and classroom observations) in DEC schools (Appendix L).

The ethical principles of qualitative research have been followed in this study. The participants volunteered to be involved and understood the parameters of the study. Any student participant under 18 years had signed permission to be interviewed from a parent or carer. In class observations, any student without signed permission was excluded from the view of the video camera. As previously stated, the identities of participants and schools have
been concealed, with each teacher and school receiving a letter, and each national treasure a number. In addition, the names of music teachers shared within the participant’s musical experiences have been concealed.

Every effort was made to conduct interviews at a place and time of each participant’s choosing. The school teachers facilitated an empty classroom that was free of distractions and allowed the students to feel comfortable in their interviews by being in familiar surroundings.

3.7 Limitations in Data Collection

One limitation of this research was that in some schools the teacher did not have a Stage 5 (Year 9 or 10) music class and a Stage 6 (Year 11 or 12) music class on their teaching load. This limited the scope of the data from across a wide age range in the school settings. In two schools, the teacher could only present one Year stage (either Stage 5 or Stage 6).

Another limitation was the small size of the overall sample, but the content of the responses was so detailed and informative, it enabled rich data to be gathered, developing an understanding of inspiring music teaching.

The following chapter presents the results drawn from the data.
4. Results

This study sought to understand the factors that contribute to inspirational music teaching in the Australian music classroom. Through utilising the principles of narrative inquiry in the gathering of data in interviews and classroom observations, and the application of grounded theory (Strauss & Corbin, 1990), the researcher has revealed a number of themes that are characteristic of inspiring music teaching.

4.1 Characteristics of Inspiring Music Teachers

The six national treasures were asked specifically what they perceived were the characteristics of an inspiring music teacher. Their responses give an insight into the overall results. The national treasures comments are summarised in Table 3 which lists responses to the interview questions directly asking the six national treasures what they understood to be the characteristics of inspiring music teachers. Their most common response was passion (love of the subject) and knowledge of the subject. All other responses are listed in the table and are included in the findings of this research under specific themes.
Table 3: Summary of Qualities of Inspiring Music Teachers (National Treasures)

<table>
<thead>
<tr>
<th>Qualities of Inspiring Music Teachers</th>
<th>Responses (6)</th>
<th>Themes found in Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passion – love of the subject</td>
<td>4</td>
<td>Passion/ Music</td>
</tr>
<tr>
<td>Knowledge of the subject</td>
<td>4</td>
<td>Knowledge/ Music</td>
</tr>
<tr>
<td>Creativity</td>
<td>3</td>
<td>Knowledge/ Music</td>
</tr>
<tr>
<td>Okay to make mistakes</td>
<td>3</td>
<td>Relational Capacity/ Empowerment</td>
</tr>
<tr>
<td>Commitment to learning yourself</td>
<td>2</td>
<td>Reflection/ Empowerment</td>
</tr>
<tr>
<td>Being well prepared</td>
<td>2</td>
<td>Passion</td>
</tr>
<tr>
<td>Interest in the individuals in the class</td>
<td>2</td>
<td>Inclusivity/ Relational Capacity</td>
</tr>
<tr>
<td>Reflecting on practice</td>
<td>2</td>
<td>Reflection</td>
</tr>
<tr>
<td>Personal</td>
<td>2</td>
<td>Relational Capacity</td>
</tr>
<tr>
<td>More than the money</td>
<td>1</td>
<td>Passion</td>
</tr>
<tr>
<td>Seeking the best in students</td>
<td>1</td>
<td>Relational Capacity/ Empowerment</td>
</tr>
<tr>
<td>Love of teaching</td>
<td>1</td>
<td>Passion</td>
</tr>
<tr>
<td>Love students</td>
<td>1</td>
<td>Relational Capacity</td>
</tr>
<tr>
<td>Enthusiasm</td>
<td>1</td>
<td>Relational Capacity/ Passion</td>
</tr>
<tr>
<td>Access</td>
<td>1</td>
<td>Equity/ Inclusivity</td>
</tr>
<tr>
<td>Respect for all students</td>
<td>1</td>
<td>Relational Capacity</td>
</tr>
<tr>
<td>Respect for all music</td>
<td>1</td>
<td>Music</td>
</tr>
<tr>
<td>Supportive and encouraging</td>
<td>1</td>
<td>Trust</td>
</tr>
<tr>
<td>Not controlling</td>
<td>1</td>
<td>Trust</td>
</tr>
<tr>
<td>Clear and open</td>
<td>1</td>
<td>Trust</td>
</tr>
</tbody>
</table>
4.2 Themes

The following themes are shaped by the NT and teacher responses and are framed by studies explored in the literature review. These themes are: knowledge with passion (love of subject and knowledge of the subject), the importance of connection through music, the facilitation of reflection, inclusivity and equity, relational capacity and trust and empowerment.

4.2.1. Knowledge with Passion

The literature has shown the importance of the depth of teacher knowledge (NSW Department of Education and Training, 2003) and the transfer of this knowledge through creative teacher practice (Hattie, 2003; Teachout, 1997). The depth of knowledge and passion of the teacher were the most common responses by participants in this research. Some were in awe of their teachers, others wanted to learn all they could from them. Student (School C) was impressed by her teacher’s:

knowledge – she knows lots of things.

while NT6 stated that an inspiring music teacher:

has a knowledge for a breadth of repertoire and genres.

Sometimes it was the strength of character of an individual and their passion, combined with their knowledge, which had impact on the student. This combination of personality and knowledge may leave a lasting impression. NT2 explained:

Each one was individual. What I loved was [at the NSW State Conservatorium] this collective of strong individuals. They all had views and they all had opinions. At school, rather than say influence, I would say [the teachers] impressed me with their knowledge. One could quote poetry and I liked that, ‘cause I love poetry.
A similar experience of lecturers at the NSW State Conservatorium in the 1970’s was explained by NT 5, leading him to become a music teacher:

What they stood for, the image they gave, their passion and confidence as music teachers, what they had achieved and who they were – we aspired to be like them.

In contrast, humility was noted as another influential characteristic of a school music teacher who was a rich source of knowledge but shared her limitations. NT5 noted:

She seemed to be this fountain of knowledge and she was so modest about her musical shortcomings – she gave me the impression she knew everything and I wanted to tap into that.

The knowledge and passion of the teacher often had a life-changing effect on the student. The idea of a ‘peak experience’ (Maslow, 1968; Mills & Smith, 2003) was evident in the teachers’ responses.

NT2 explained the depth of his response to his teacher’s approach:

That [his depth of knowledge] made me thirsty and made me want to know. In that sense it was influential. But not necessarily in the way of teaching but in the way of knowing. Wanting to know.

Some teachers gave new understanding to music that students had never considered in performance or listening. NT3 was inspired by her teacher:

He was a revelation – just in terms of the improvisation side of things, he could play things in different keys, by ear. He inspired lots of others too.

NT5 spoke of the depth of learning that he has retained:
I was enthralled by it. I can still remember every note of the set works and the versions of the records we had too.

The impact of these teachers sometimes developed a desire and passion to pursue music education as a career. For example, teacher A touched on the importance of a role model:

I had also some fantastic high school music teachers from a few different schools I went to, so my main inspiration to get into music education was the fact that I had such a valuable experience and experienced some really positive role models as teachers when I was a kid.

Interview responses noted that learning never stops and knowledge and passion for the subject are gathered as one experiences and engages with others. The effect of role models that inspire and the pursuit of best teaching practice to continually improve knowledge and pedagogy were key factors shared by the participants.

NT5 explained:

You have to be knowledgeable and keep working at your craft and evolving as a teacher. That is really important. If you are still teaching the same way as you were 10 years ago, that is not a good sign.

Teacher A highlighted the importance of transferring what they had learned saying:

I feel like I need to pass on the information my teacher gave to me.

In addition, the opposite was true for those who felt their own knowledge was limited in some way:

We are not the bearers of all knowledge – we can make mistakes and if I don’t know something I will say I don’t know it and I will do my best to find out for
you. They [the students] have a respect and rapport for teachers that do that than those that tell them a ‘bit of a porky’- Teacher A.

Student (School C) respected her teacher’s honesty in knowing her limitations, stating:

She doesn’t pretend to know everything.

Teacher B discussed how she can still teach students when things might not go the way she planned:

I did a song and made a complete mess of it and the student saw this and thought ‘I can do better than that’ and that is what I want to see. You don’t have anything to lose being involved with teenagers – if they think you think that way – you can connect.

The results indicate that Music as a subject and the way the learning is facilitated can have a dramatic effect on the students being taught. For Teacher D:

It is important that you have a personal engagement with the subject yourself. Not necessarily that you are an expert on it or even an expert on any particular part – although I think you can’t help it. I have seen plenty of music teachers who don’t play an instrument, who don’t have any professional experience, aren’t engaged in music outside the classroom but through understanding what students need to learn can engage them in the subject. That said I have seen inspiring teaching coming from teachers where music is their life. Kids are aware of that.

In reference to teacher knowledge and passion for their subject, the participants also mentioned their teacher’s classroom delivery. Areas commented on by the interviewees included creativity, spontaneity, challenging material, understanding the learning styles in the classroom, setting incremental goals, fielding the students’ interests and the need for balance.
– between the receptive and the demanding. These themes are supported by the research of Hattie (2003); Miksza et al., (2010); Pembrook & Craig (2002) and Teachout (1997; 2001) and are addressed in the QTF (NSW Department of Education and Training, 2003).

For NT5, knowledge and creativity were important because:

You need to be on top of your subject area – you need to know what you are going to cover but you have got to let the spontaneity emerge.

Teacher B referred to the strength of the content:

You have to know the material and you have to be engaged in what you are teaching. I don’t teach anything that I find boring. I have to find it interesting even if we are doing a challenging piece that didn’t engage me at first. I keep at it until I am interested in it.

Teacher E spoke of the importance of teachers:

Understanding their [students] knowledge and their learning styles.

The use of challenging material was a common response, not only for the students but for the teacher as well. Teacher B highlighted this from the teacher’s perspective:

[You] need to have challenging and interesting resources that are interesting to you [the teacher]. Being creative you can pick and choose.

The participants stressed that students need to be challenged, but the work should not be impossible for them to complete.

Teaching needs to be sequential and developmental – learning should grow from itself all the time – going from the known to the unknown (NT1).
The importance of challenge that does not overwhelm the student was clearly articulated by NT2:

…so that you throw them in at the deep end but there is a lifeline. You don’t let them drown and if they don’t know it is the deep end they swim. I mean you offer the challenge, knowing there is a very good chance they will sort it out.

Teacher E revealed how ideas form and skills are refreshed from previous learning and the excitement that comes, not just for the students, but for the teacher as well:

What I really love is when the lesson takes a life of its own and the kids take off and they are inspired by how you have started it and then they grab it and run with their ideas. That is why I love them composing because they take the elements that you have given them and they put them together with the elements that they have learnt over the years and you refresh them with the elements and they take it in all different places and I love that. I love watching them compose and I love the excitement of it. The joy that they have from what they are creating.

Knowledge – its power, its influence and its ability to enrich students is exposed as an inspiring element in the music classroom. The knowledge and passion of teachers has a great impact on what students learn and can drive them to seek further skills and understanding. Knowledge must be continually developed. In addition, classroom practice – how the teacher shares that knowledge and passion was found to be an important factor in the music classroom.

4.2.2. The Importance of Connection through Music.

Music as a subject has the unique capacity to connect people experientially. This can allow students to work at a warm and intimate level as “Music communicates to audiences at a
deeper level than language …. It evokes responses” (Georgii-Hemming, Burnard & Holgersen, 2013, p. 76). The interview results support this understanding. NT 1 highlighted the importance of music:

Music speaks to people in an imaginative and creative way – every child has the right to experience that beauty/joy – not only as an audience member but to be making it and writing and performing.

NT 5 focussed on the individual experience:

Music is more personal. It is the subject – it is an attitude – you feel good about this.

Music enables us to share with each other – our musical taste, our musical experience and understanding. NT 3 highlighted the role of music teachers:

It is our job as music educators to give kids a taste of all sorts of things and music is so wide and varied - it is absolutely amazing how much we have at our disposal.

Teacher D explained his experience in performance in a marching band:

Seeing that puzzle fit together where we had no other common ground except music – we had that rich learning experience together – and then it was put on the world stage and judged that way – not as students but as performers – it just put all of that together.

Results showed that music, for many participants, is the stimulus for leisure time and most students stated it is important to their social and emotional well-being. Results also indicate that this led to Music being quite popular as a subject – sometimes more than others in the curriculum.
NT 1 explained this concept this way saying:

[She has] a theory that music does touch people in ways that other subjects don’t quite do.

Teacher C also shared a similar view finding that:

Music is one of the subjects that they are innately interested in – it is the subject that I love and I love finding out about new things.

Teacher D was fully aware of the value of music as a subject to his students:

Developing youth to become contributing and participating and engaged adults - music is an outstanding vehicle for that. It comes with all of the blessings of cultural value without all of the mythical pressure of the core subjects so you can do some pretty good stuff and tailor to the students’ needs, not academically or musically, but in terms of building them as people and to have that influence on a young person is pretty amazing.

Teacher E showed how a musical activity can address many syllabus outcomes:

That is the wonderful thing about Music – the curriculum is so open you can tackle things the way you want to tackle them so the Harlem shake fits quite happily into performance, into movement, organising sound, into listening – they sang along for half of it – so basically I had the curriculum nearly covered.

The results in this study show that music, as a subject, has the power to cater to all students, as Teacher C stated:

The students I have are often not engaged in other subjects – when you see that they are learning, enjoying and improving, then you feel like putting in an effort
…..In another subject if you are not good at it, you really just hate the subject whereas in this subject if you are not really good at it, you can still love it. There are other kids that are still better than you but you can be a part of that and enjoy it.

Teacher D addressed the resentment from members of other faculties who criticise Music as a subject of lesser value or importance, yet are threatened by its power:

[It is] connecting your subject to the value of other subjects. Not us and them – often driven by other faculties because they don’t have a product that they can showcase. It is not music’s fault – it is more through the lack of creativity of a faculty or teacher.

A number of national treasures and teachers commented on how their influential music teacher connected their increasing skills in music to the point where it all made sense. Some reflected on their own practice and how they enable students to enjoy their learning. NT 1 related the moment where her learning was consolidated:

Listening to Eine Kleine Nacht Musik the notes suddenly all made sense. It involved reading and listening at the same time. Up until then my world had been an aural one. It was an exciting moment when I could see how the parts all worked together.

NT 2 shared an approach to his work:

The connection is made by getting children to think and I also ask a lot of questions about the music so they have to come to terms with how they think about the music and I tell them why I am doing it.
Creating moments in lessons where students can understand the value of what they are learning, add to their skill base and/or relate it to their own practice was found to be important.

For NT6 students are:

Learning by doing – trigger some aha moments like they [University students] are the students. If they can come out of the 12 hours [of Primary Music Undergraduate Education] invigorated and inspired, you are half way there. Hands on stuff.

Teaching strategies were identified as being effective to student learning and beneficial to future inspiring teachers. These include the use of humour, the choice of repertoire, classroom questioning techniques and depth in analysis and comparison. Teacher B discussed how her practice today is strongly influenced by the way she was taught:

I liked how she [her teacher] connected with the kids without knowing so much about them – she could have a bit of a joke - and there are things that I still do today – we still torture Year 7 with recorder and that is because of her. You don’t do the boring recorder tunes - you do the pop recorder tunes and add drums, vocals and have a bit of fun with it. She did Titanic and turned it into a polka and a rock song. Hilarious and destroyed this beautiful tune but the kids were able to tell her why and how and it created interesting responses and we got a lot to learn from it.

NT 4 revealed her life-long love of music saying:
I have had a wonderful life in music that I want other kids to see how wonderful music is and have that opportunity to experience wonderful music making with others and for others and music is a skill that you can do for the rest of your life.

Music as a subject was found to have power to connect teachers with their students, especially when students spend so much time listening to music for enjoyment. The teachers in this study recognised the importance of that connection in that it gives their subject added strength in a crowded curriculum (where a number of subjects are competing for teaching time). This study’s results showed that an inspiring music teacher will make use of those connections to build their students’ musical understanding, and in the process of doing so, build relationships with the students. Key strategies identified will be presented with the philosophies and approaches of the participants at the conclusion of this chapter.

4.2.3. Inclusivity and Equity

A consistent theme that has emerged from the interviews and classroom observations is the teachers’ capacity to include students of varying ability. Inclusivity is about creating the right environment for learning and enabling all students to be involved. This is supported by the research of Jorgensen (2008) and accounts for more than just students’ varying musical abilities. It embraces our background, the need for respect and dignity and the way this comes together in the classroom.

NT2 stressed how he tailored his teaching to the individual needs of students to enable them to achieve:

Recognise the individuals in the class – what they can and can’t do and how to get the best out of every one of them.

Student (School A) summed up her teacher in this way:
[He is] very inclusive – involves everyone.

Teacher D explained his classroom approach:

You create a safe environment for students to achieve in that context – where it is okay to experiment, it is okay not to be a virtuoso, and it is okay to pick up an instrument for the first time and have a go at it and understand that there is simple value in that. Other people might not understand the value in that but you have to understand the value in that.

Teacher B extended this further:

I don’t expect them to be wonderful ‘superstars’ – the idea is that they are always improving because you have kids of all levels. They are always learning and developing skills. Strong performers might not be good composers. The idea is everyone achieves.

NT4 emphasised the need for teachers to remain impartial in their music choice in the classroom:

Respect for all music because you can’t be an inspiring teacher if you only teach the style you like the best. You might touch a light bulb in a child for a style of music that they will love.

In addition, NT 6 stressed the importance of equity, where every child has access to a music education:

My basic motivation is the difference I have seen music make to children’s lives and that is what keeps me going. It is about equity of access – not just access – there is equity across the board. Music for all children – playing whatever part in their lives that is most meaningful to them.
NT3 came to understand how rich a music education can be for all students and how she might facilitate this in her work:

…the revelation I had was that I wanted young people to experience the joy of music making that I was doing independently [I got great pleasure out of playing the piano] and I saw the opportunity to bring music to everybody regardless of whether their parents could afford it.

From the students’ perspectives, a teacher who includes everyone regardless of their musical ability is deemed to be a great teacher. Student Stage 6 (School C) shared:

Last week we had a lesson and I was having a lot of trouble concentrating and I had trouble grasping a whole lot of concepts and she just sat down and helped me. She makes the time to give individual attention

For the teacher, enabling each student to be able to experience music and music making is important in their student’s development as individuals.

4.2.4. Relational Capacity and Trust

From the literature and analysis of the study’s results, the term ‘relational capacity’ describes the teacher’s ability to relate to the students in their classroom. These interpersonal skills include rapport, humour, understanding, patience and respect. When the teacher relates to the individuals in the class with a respect which values them, it can have a huge impact on their future as musicians. Many students were appreciative of their teacher’s time and patience. Honesty in the relationship is vital. Steele (2010) emphasised trust and Pembrook & Craig’s (2002) study showed ‘relating to others’ as a marker for successful music teaching. This supports the importance of the strength of relationship between teacher and student.
In the classroom, teachers noted the need to consider how to approach the delivery of their lessons. They also noted the need to know the abilities of the students in their classes.

NT 5 shared his approach in the classroom meeting the needs of the students:

You are demanding but also responding to their needs and tailoring it to them – kids will reach the bar.

Teacher C reflected on her approach to teaching that included the importance of pace, relevance and balance:

Keeping the lesson moving and don’t focus on the things that they don’t get – don’t go over and over something ad-infinum – as some point the penny will drop and you just keep going. I think that is important and to have that balance and bringing it back to something that is important to them.

Relating to students by utilising the music they are interested in, was emphasised by NT4:

You have to connect with your students and I don’t mean you give Grade 7 contemporary music ‘cause that’s what they want but you have to start from where the kids are at. I use where they are at and what they are interested in but then have a bit of bargaining power.

Student (School D) appreciated the personal nature of his teacher’s delivery:

[He is] relational – one on one, treats us as young adults, dramatic, knows your name, hands on.

Student (School C) commented on her teacher’s unique style, allowing a glimpse of her personality saying:

Feisty – I love that – [she is] more pumped instead of boring.
Student (School A) reflected on her teacher’s patience and time management saying he is:

Willing to give time to students – extra time if you are having trouble.

Knowing your students – their influences, interests, family situations and learning styles - enabled teachers to build stronger links with their students in the classroom:

Teacher E explained this:

You have got to know them – know them as people and you have got to be interested in them and you have got to have fun with them – what turns them on – what helps them to learn. Different kids learn in different ways so you have to be smart enough to get kids learning the way they learn in a group environment.

Teacher B also stressed the importance of this understanding:

Knowing your students…who they are, what they listen to.

Teacher D related how he was inspired by his interaction with other musicians:

Playing in the Sydney Olympic Band – authentic purpose – with inspiring other students.

Student (School B) spoke of how strongly her teacher wanted her to be developed holistically:

A lot of teachers care about the end mark – she cares about how you get to that mark and what you get out of it.

Teacher D spoke of negative teacher experiences but sought to extrapolate positive outcomes from those teachers despite their shortcomings:
When I had bad teachers, I had to learn from this situation. I could find something in what they were doing to hang on to.

Trust, which is built through relationship, was found to allow students to take risks. Inspiring music teachers seek to be as encouraging as they can – allowing students to discover their potential through exposing them to experiences which bring both risk and reward, trusting them to achieve beyond what they might expect. The participants were able to develop their skills in supportive music classroom experiences that encouraged their input through, for example, being treated as an equal. NT 3 explained:

One educator allowed me to feel more like a colleague – he had a sense of faith in me – he thought I had ‘okay’ ideas.

The teachers and students have experienced teachers that care about them, who want them to develop musically but also as well rounded individuals. In the classroom, the teachers created lessons that are engaging, that allow for extra individual time if needed, that value student contribution whether it is right or wrong and consider the various needs of the students in their classrooms. Teacher D explained:

In saying ‘a bubble’, you create a safe environment for students to achieve in that context – that it is okay to experiment, it is okay not to be a virtuoso, it is okay to pick up an instrument for the first time and have a go at it and understand that there is simple value in that. Other people might not understand the value in that but you have to understand the value in that.
4.2.5. Facilitating Reflection

Two avenues for reflection were revealed in this study. One is the ability of the teacher to reflect on their own learning and practice in the classroom and the other is how teachers facilitate feedback to and from their students and monitor their progress.

Self-reflection can have a major impact on the approach that teachers take. This area of research called ‘autobiographical reflection’ (Churchill et al., 2013) enables teachers to assess their past experiences and shape their future actions.

As a teacher in the classroom, reflective practice is encouraged. Killen (2012) states that reflection should be included in the daily practice of all teachers. The NSW QTF articulates the need for self-reflection and Hattie (2003) stresses that one of the strongest features of an ‘expert’ teacher is the use of monitoring and feedback.

Teachers can reflect on their classroom strategies, lesson content and planning. For students, being able to receive feedback and give their teacher feedback can improve the teacher-student relationship. Hattie and Timperley (2007) emphasise that learning is enhanced when feedback is combined with effective classroom instruction and that both teachers and students gain from this process. In a later study, Hattie related that “Teachers must have a good understanding of where students are, and where they are meant to be” (Hattie, 2012, p. 115).

The participants in this study strongly supported the importance of reflecting on their practice and gaining student feedback. Several different approaches to encouraging reflection were offered. For two national treasures, the importance of analysis by students of their learning would shape their understanding:

Students need to think about what they have learnt and articulate what they have got out of it (NT1).
Asking students how they think they are going (NT2).

Teacher A explored ways that he could facilitate learning and the importance of his role:

Analysing how I can be of best assistance.

NT2 highlighted the importance of feedback:

Inspiring teachers ask children how they think they are going – ‘how do you think that was?’ – ‘how do you think you played that?’

Teachers also must ensure they reflect on their own practice to improve and refine their work.

NT 6 was fully aware of this:

Inspiring teachers reflect and dissect what they do. They keep moving forward.

Teachers and students shared how they could develop their skills when things went wrong:

Teacher A stated that:

As a teacher, I lead by example but show I can make mistakes.

Feedback, combined with effective classroom instruction, enhances learning. Student (School C) described her teacher’s practice:

She [the teacher] is always keen to help you out if you have any questions. You can always go to her, [she is] very on top of everything, very organised and she doesn’t wait for you to ask for help, she will come to you.

Teacher D analysed what he would not offer his students after reflecting on some of his school experience:
High school – not what I had hoped – never let myself go there – pays off for the students – never let my students have that.

Reflective practice and its importance (for self-improvement and risk taking) were found to be vital in the development of teacher practice and student learning. It is helpful for teachers to facilitate reflective practice in their classrooms and in their own preparation and planning. This study supports the issue of value of honesty in feedback and how teachers see it as an important reciprocal tool in their classroom work as noted in the literature.

4.2.6. Empowerment

Self-efficacy is the belief in one’s own ability which can develop through encounters with teachers in the music classroom. Mastery experiences and vicarious experiences (Bandura, 1986) are two ways that allow students to grow in confidence as they develop their musical skills. The teachers reflected the importance of this part of their journey and how some of them wanted empowerment for their students.

NT5 was enlightened by his music teacher in the classroom:

The way she taught – start with something simple and put it in a context and you understood, so music was more about both what you had been doing and the context itself, and then going on to do something creative with it and feeling empowered to do that. The feeling of empowerment is really important.

Teacher E was encouraged, as a student, to conduct an ensemble. She said:

I thought I had some really good music teachers at my school. They were very encouraging to me and I had opportunities at school. The biggest one which has stayed with me as a part of my music teaching career – we had a House Choir Competition and when I was 17 in Year 12, I conducted 250 kids at Sydney Town
Hall. I had that opportunity. I am still conducting at Sydney Town Hall and I realised it is 41 years since I first conducted there. I have done a lot of choral conducting over the years – all over the place – but the opportunities I had there were inspiring.

Teacher C was empowered through performances organised by her teacher:

She was the perfect teacher and she more than anyone made me think that was the best job in the world. She used to play and we used to sing and we would go to the Eisteddfod and sing. We had a record and you can actually hear yourself in those things.

Teacher D reported how empowerment can be achieved through the opportunities received in a musical setting through varied teacher and peer encounters.

I was a part of the Sydney Olympic 2000 band and through being in an ensemble that had an authentic purpose – outside of school, outside of education - with inspiring other students and the staff that were involved with it, it was the amelioration of all of the things I have talked about – in terms of my educational philosophy all coming together – we all worked together so hard to learn a skill – we all brought different skills. None of us had ever marched in our life and it had 2000 people in it. Our hub had 300 – the other hubs were from all over the world.

4.3 Classroom Observations and Strategies

This study included the observation of six music lessons (three from Stage 5 and three from Stage 6) taught by the four ASME award winning high school music teachers selected for this research. Details of schools visited in this study, the experience of the teachers and the age range of the students can be found in chapter three.
Of the six lessons, organised independently by the teachers without any influence from the researcher, five involved an aspect of composition. All included some form of technology incorporated into the lesson (composition software, podcasts, PowerPoint, use of a smart board).

In each lesson, the teacher began instruction from the front outlining the goals for the lesson. The teacher then became a facilitator working alongside students doing group or individual work. The idea of students moving from being ‘passive recipients’ to ‘active learners’ (Killen, 2012, p. 202) was seen at work in these classrooms. Direction given was of an encouraging nature – allowing students to reflect on their work and make decisions in collaboration with the teacher.

All teachers offered extra assistance to students who had questions or found the task in class challenging. One teacher actively modified the set task for a student with learning difficulties, explaining at length the required activity and monitoring her progress throughout the lesson.

The content of the lessons varied from the more traditional (stimulus of a rhythm pattern) to the interpretation of a graphic score used as the basis for a performance activity. Interestingly, all teachers set a homework task allowing students to continue their learning when the lesson finished.

In each school, the students were actively engaged and seemed to be enjoying their music classes. The teacher led the learning and encouraged on-task behaviours.
Table 4: National Treasure Findings

Inspiring teachers use specific strategies and approaches based on their philosophies. This table presents a summary of these key findings.

<table>
<thead>
<tr>
<th>National Treasure</th>
<th>Philosophy</th>
<th>Strategies</th>
<th>Approaches</th>
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<tbody>
<tr>
<td>National Treasure 1</td>
<td>Universal right to a comprehensive music education</td>
<td>Freedom to experiment</td>
<td>Get to know students</td>
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<td></td>
<td>The child has a right to experience music making</td>
<td>Teach strategies for success</td>
<td>Get close – warm and intimate</td>
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<td></td>
<td>Passion and love of subject</td>
<td>Giving them a few ideas - seeing them make something new</td>
<td>Be as encouraging as you can</td>
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<td></td>
<td>Creating an environment so that students can be the best they can be</td>
<td>Orff approach – teach vocabulary and skills</td>
<td>Students can take risks</td>
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<td></td>
<td></td>
<td>Being well prepared</td>
<td>Having fun</td>
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<td></td>
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<td>Trying new repertoire</td>
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<td></td>
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<td>Safe and welcoming environment</td>
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<td></td>
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<td></td>
<td>Never singling a child out</td>
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<td>National Treasure 2</td>
<td>All music has value</td>
<td>Ask lots of questions to come to terms with how they think about the music</td>
<td>Receive and value all answers – we eventually move to the correct response</td>
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<tr>
<td></td>
<td>Teaching children how to think and learn</td>
<td>Analysis and observation</td>
<td>Throw in the deep end but with a lifeline Don’t let them drown</td>
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<td></td>
<td>Make deductions and judgements themselves</td>
<td>Lead students to think</td>
<td>Ask students how they think they are going/ how they played</td>
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<td></td>
<td>Valuing the contribution of the child</td>
<td>Think about approach but don’t consciously go in with a plan</td>
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<td></td>
<td>Access to as much music as possible of the highest quality to have a critical view and make decisions</td>
<td>Examine the music minutely</td>
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<td></td>
<td>The reason we teach music is so they can compose their own music</td>
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<td></td>
<td>Teacher recognises ignorance and does everything to obliterate it</td>
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<tr>
<th>National Treasure</th>
<th>Philosophy</th>
<th>Strategies</th>
<th>Approaches</th>
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<tbody>
<tr>
<td>National Treasure 3</td>
<td>Wanting young people to experience the joy of music making</td>
<td>Give students an idea and get them to work it out</td>
<td>Be open and direct</td>
</tr>
<tr>
<td></td>
<td>Opportunity to all, regardless of economic circumstance</td>
<td>Use of composition – sharing ideas with peers – peer accountability</td>
<td>Be active in own learning</td>
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<td></td>
<td>Music teachers should try and make themselves redundant to enable their students to become independent learners</td>
<td>Doing own arrangements of band instrumental pieces</td>
<td>Independent learners avoid didactic teaching</td>
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<td></td>
<td></td>
<td>Having clear expectations or requirements</td>
<td>Work out of comfort zones</td>
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<td></td>
<td></td>
<td>Make assessments as explicit as possible – good rationale and practical outcomes</td>
<td>Be approachable</td>
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<td></td>
<td></td>
<td>Provide opportunities to perform own works</td>
<td>Being encouraging and interested in what they are doing</td>
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<td></td>
<td></td>
<td>Someone who allows students to have input and their own voice</td>
<td>Not controlling</td>
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<td></td>
<td></td>
<td>Allow students to ask questions</td>
<td>Be clear, open and transparent</td>
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<td></td>
<td>Fair</td>
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<td></td>
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<td>Organised</td>
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<td></td>
<td></td>
<td></td>
<td>Share passion for music making</td>
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<td>Honesty in shortcomings in knowledge</td>
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<td>Need to be student centred – not about you</td>
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<td>Own experience</td>
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<td>Interpersonal</td>
</tr>
<tr>
<td>National Treasure</td>
<td>Philosophy</td>
<td>Strategies</td>
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| National Treasure 4 | Want kids to see how wonderful music is and have the opportunity to experience wonderful music making with and/ for others  
Love teaching music so everyone can enjoy it just as I do  
Music and the arts is done by participating  
I have to be involved with the kids  
Our job as music educators is to give kids a taste of all sorts of things (music is so wide and varied) | Teaching generalist teachers how to use music in the primary classroom  
I do everything I ask them to do  
Showing students what they can do  
Students have to have goals and like how they are doing it | Rapport with students  
Honest  
Show love and passion for music  
Show them I absolutely love this job and music in my life  
Giving teachers confidence to say ‘Hey I can use Music’  
Respect students so they can respect you  
Be passionate about the subject  
Connect with your students  
Respect for all music – willing to present all styles |
| National Treasure 5 | You’ve got to love teaching, be a good musician and show your love of music and love of kids  
Need to be demanding and responsive to students needs  
Secret of great teaching is self-determination theory – sense of empowerment of students  
Growth comes when the kids are in charge of their learning  
Have to be knowledgeable and keep working at your craft | Welcomes questioning and probing for deeper understanding  
Thinking of groups of lessons (not a single lesson)  
Knowing the kid beyond knowing the name | Relate to kids – make them feel confident  
Know what you are going to do – don’t script too much – allow spontaneity  
Relatedness, confidence and autonomy |
<table>
<thead>
<tr>
<th>National Treasure 6</th>
<th>Philosophy</th>
<th>Strategies</th>
<th>Approaches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motivated by the difference music makes to children’s lives</td>
<td>Challenging student teachers</td>
<td>How I connect – you have to have credibility</td>
<td></td>
</tr>
<tr>
<td>Music for all children</td>
<td>Empowering students to organise and perform</td>
<td>Showing them (student teachers) what can happen</td>
<td></td>
</tr>
<tr>
<td>Access for all kids to music</td>
<td>Providing good role models – best practice</td>
<td>Open minded – keep up to date and reflect</td>
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<tr>
<td></td>
<td>Learning by doing – trigger some ‘aha’ moments</td>
<td>Knowledge for a breadth of repertoire and genres</td>
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<td></td>
<td>Challenging material</td>
<td>Risk takers</td>
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<td></td>
<td>Use of Facebook for contact</td>
<td>Don’t mind making a mistake</td>
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<td>Conference attendance</td>
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</table>
## Table 5: Teacher Findings

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<tr>
<th>Teacher</th>
<th>Philosophy</th>
<th>Strategies</th>
<th>Approaches</th>
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</thead>
<tbody>
<tr>
<td>Teacher A</td>
<td>I feel I need to pass on the information my teacher gave to me The importance of building a culture of bands and choirs in the school</td>
<td>I interact through extra-curricular activities One on one approach with the kids to be able strengths and weaknesses Analyse what the students are doing and how to best assist them</td>
<td>Try to make it as much fun as possible Can have a good joke with the kids Honest about not knowing everything Each kid is different in how they learn – modify the work</td>
</tr>
<tr>
<td>Teacher B</td>
<td>It is about being creative I don’t teach anything that I find boring I don’t expect them to be superstars but always improving</td>
<td>I listen to a wide range of music to connect with youth Giving kids opportunities and belief in the stuff they can do Challenging classes to achieve goals Show them videos of how far they have come Knowing your students (what they play and listen to) and their lives Setting clear deadlines and enough time for work</td>
<td>Willingness to allow class to learn, sometimes from a less than perfect lesson</td>
</tr>
<tr>
<td>Teacher C</td>
<td>Music is the subject I love and I love finding out new things I am interested in my students as people, not at the cost of their education. Their education comes first Getting results motivates me and seeing them improve</td>
<td>You pick your hills to die on (work strategically) Keeping the lesson moving Expose students to developing technology</td>
<td>Having a few inside jokes and a relaxed atmosphere Giving them the opportunity to learn an instrument</td>
</tr>
<tr>
<td>Teacher</td>
<td>Philosophy</td>
<td>Strategies</td>
<td>Approaches</td>
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<tr>
<td>Teacher D</td>
<td>Music is an outstanding vehicle for developing youth to become contributing, participating and engaging adults&lt;br&gt;Music is based on collaboration and sharing of ideas and being influenced by other people&lt;br&gt;Every bit of music, every bit of sound, every bit of content is real&lt;br&gt;Personal engagement with the subject</td>
<td>I try to remind students of where they have come from and what they are learning to build up their confidence&lt;br&gt;Dealing with content in an authentic, deep way&lt;br&gt;Self-reflection – what do I want to be – how will I get there&lt;br&gt;Need to be articulate in what the value is and why it is important</td>
<td>Making it real and being ambitious&lt;br&gt;High awareness of what students are expecting of you&lt;br&gt;Watching students work together – team skills&lt;br&gt;Being willing to get in there and learn with them (Breaking down that student/teacher dichotomy)&lt;br&gt;Create a safe environment (bubble) for students to achieve. It is okay to experiment&lt;br&gt;Appreciation of the validity of all styles of music</td>
</tr>
<tr>
<td>Teacher E</td>
<td>You have to know them – know them as people&lt;br&gt;Finding kids where they are</td>
<td>Learn through music – the things they are interested in and the things they like&lt;br&gt;Shared motivation through extension activities – visit from Opera Australia&lt;br&gt;Variety of strategies in every lesson. Lesson can go in different directions&lt;br&gt;Understanding their knowledge and learning styles&lt;br&gt;Involving parents in the vision</td>
<td>Having fun with them – know what helps them learn&lt;br&gt;Lesson takes a life of its own and the kids take off&lt;br&gt;Using performance to connect&lt;br&gt;Understanding their bigger picture – family, community, ethnic background, language</td>
</tr>
</tbody>
</table>
4.4 Conclusion

The themes from this research: knowledge with passion, importance of music as a subject, inclusivity and equity, relational capacity and trust, facilitating reflection and empowerment, capture the characteristics of what it is to be an inspiring music teacher in the Australian classroom.

The following chapter will discuss the importance of these themes and the implications for teacher practice in the music classroom.
5. Discussion, Implications and Recommendations for Future Research

The aim of this study is to investigate what makes a music teacher inspiring. Through a qualitative, ethnographic study, it has gathered the perspectives and experiences of the participants involved. From the data presented in the previous chapter, six significant themes have emerged in relation to the research questions for this study. In this chapter, the findings are discussed using the research questions as sub headings supported by evidence found in the literature, and further research is outlined.

5.1 Research Questions

5.1.1 Research Questions A and B

What makes a music teacher inspiring? Are there any common traits within the art of music teaching that contribute to inspirational teaching?

Responses to the first two research questions revealed commonalities relating to the teacher’s personality, skill and practice and characteristics of inspiring music teachers. These characteristics were reflected in the interviews and demonstrated in lessons observed by the researcher where Music as a subject was the vehicle for a lesson by an inspiring music teacher. As a result, the researcher decided to combine the responses of the first two research questions.

The participants in this study revealed six broad characteristics of inspiring music teaching – the teacher’s knowledge and passion; the importance of connection through Music as a subject; the facilitation of inclusiveness and equity; the teacher’s relational capacity; the development of trust and enabling of reflection and the significance of empowerment.

The teacher’s knowledge and passion for their subject received the strongest response from participants in this study. It was revealed through the direct question ‘What are the
characteristics of inspiring music teachers?’ given to the national treasures in their interviews. Although the national treasures in this study supplied up to 20 different answers to the question, their most common response was, ‘Knowledge of the subject and passion - love of the subject’. The combination of the teacher’s knowledge and the passion to deliver this knowledge is important. Fried (1995) describes this passion as the “bridge that connects us to the intensity of young people’s thoughts and life experiences” (p. 6).

The results in this study revealed the importance of the depth of knowledge of the music teacher, the need to keep learning and the humility to realise that teachers cannot know it all. In that context, the teacher is a “fountain of knowledge” to be “tapped into” (NT5). Hattie (2003) would describe these teachers as ‘expert’ teachers who have deep representations of their subjects. They have the ability to draw on their subject content and personal experience to make learning more engaging and relevant. Knowledge, and the importance of intellectual quality, is one of the three dimensions emphasised in the QTF (NSW Department of Education and Training, 2003) and evidence of teacher knowledge and its development is an essential component in standards 1 and 2 of the Australian Professional Standards for Teachers (AITSL, 2015). Through their study of effective instrumental teachers in schools and higher education, Mills and Smith (2003) placed the ‘knowledgeable teacher’ as one of the strongest hallmarks for both groups.

For some of the teachers interviewed, their own classroom teachers continued, even after some time, to be an inspiration to them and were involved as an on-going resource and support for their work.

Students in this study referred to their teacher’s knowledge using phrases such as ‘thorough, knows what she is talking about, know we are learning from her, gives us lots of information, and taught us a lot’. For many student participants, their teacher’s knowledge
was valued and respected. Palmer (1998) refers to teachers as mentors who students meet at crucial times in their development.

The students in this study did not use the word ‘inspiring’ when describing their teachers. This is an important point when exploring the nature of inspiring teachers because the influence of a teacher can take a while to be realised. The results of this study were obtained through interviews with high school students who may not have had the passage of time to reflect on their teachers’ influence as they may not be fully able to capture these big picture or long term ideals. In years to come, these students may reflect that their music teachers were indeed inspiring. The students spoke in glowing terms of many qualities of their teachers including that they were ‘natural, fun, caring, supportive and inclusive, knew them individually, trusted them, set goals and pushed them to their individual limits, were thorough and used a good mix of content’ and the students appreciated their teachers’ use of humour.

The national treasures and teacher participants in this study have had time to contemplate the knowledge and passion of their teachers and lecturers. NT6 spoke of the breadth of exposure to a wide range of music, facilitated by a number of lecturers at University and how this has shaped her thinking:

More in retrospect, more in reflection, the more time goes on, I value that experience.

Metcalfe and Game (2006) posit the connection between passion, knowledge and inspiration by stating “When describing the attributes of their favourite teachers, people invariably emphasised their teacher’s inspiring passion for a subject. This passion implies that the subject and the teacher’s life are indivisible” (p. 119).

While knowledge and passion are foundational to inspiring teaching, the subject and medium of music itself has power which an inspirational music teacher will utilise to engage students
at multiple levels. Three of the strategies used by teachers in this study were: learning through music that students are interested in and enjoy; being aware of the wide range of music that is available and being sensitive to their students’ learning styles. More information on teacher strategies are summarised in Table 5. The second characteristic of inspiring music teaching is the importance of connection through music. An inspiring music teacher is working with subject material that can impact students emotionally, socially and physically. Music teachers therefore have the ability to connect with students at many levels and can extract a variety of responses – emotional, sensory and physical with the result being the holistic formation of students. Working at this interpersonal level allows teachers to relate closely to their students through emotional expressivity and sensitivity (Hamann, Lindebugh & Paul, 1998).

The concept of flow (Csikszentmihalyi, 1990) or transcendence and imminence (Jorgensen, 2008) can be enhanced through musical experiences in the classroom. The beauty and joy that music can add to students’ lives, the breadth of content that can be utilised to engage students, the ability to connect students socially in the classroom through tasks such as performance and the way a teacher can bring these connections together, leads to an understanding of how students can be inspired through this process. Research also supports the theory that music, along with literature and nature, are commonly sourced vehicles for inspiration (Thrash & Elliot, 2004).

Music teachers have the ability to expose students to a breadth of practical experiences beyond the classroom because they work with students at different levels – in the classroom in performance, listening or composing and in ensembles or musicals, which can involve other non-musical skills (e.g. drama, backstage) that can broaden student experience. The facilitation of these experiences through a teacher who seeks to actively create these opportunities was seen to have a powerful impact on the students in their classrooms.
Music also allowed students to work at their own level and pace. Jorgensen (2008) discusses the idea that in the music class, there are “some students who are pursuing studies in great depth and who desire to work intensively, and others who come with no particular aspirations except to broaden their educational experience” (p. 81). Beginner, intermediate and advanced students were encouraged and developed at their level of skill within the one classroom setting.

Inspiring music teachers understand how to work across multiple levels of ability in their classrooms, providing support and encouragement when needed. The teachers identified the following strategies: using a one on one approach, observing what students are doing, exposing students to developing technology and being willing to ‘get in there and learn with them’. Music was found to have the capacity to be enjoyed even if the student was not an accomplished musician. An inspiring teacher can embrace this understanding and provide avenues for students in class to gain from music experiences within their classrooms.

Music as a subject is a vehicle which can facilitate inspirational teaching, as it is personal, it moves the person into engaging with feeling and emotion, and it can be pursued from any level.

An inspirational music teacher, who recognises the importance and impact of music in students’ lives, also has a desire to share this with all of the students they teach. The third characteristic of inspiring music teaching embraces the practice of inclusivity and equity. Creating an inclusive learning environment is a key part of the United Nations Educational, Scientific and Cultural Organisation’s Education for All (UNESCO, 2005) and the QTF (NSW Department of Education and Training, 2003) supports inclusivity under its umbrella of Significance. In the Australian Professional Standards for Teachers (AITS, 2015), standard 4 addresses and promotes inclusive and positive interactions and strategies. The
students in this study appreciated their teachers’ ability to include everyone in their classes, regardless of their musical ability. Spending time with individual students in the class that needed learning support, being available for questions and points of clarification and allowing time for discussion of student work on an individual basis were features of teacher practice observed in the classrooms visited. Teacher A was observed taking care to ensure one student in his class was able to complete the class work. He later stated:

Each kid is different in how they learn. I need to modify the work [for the girl in class with a disability]. I sit with her a lot.

The national treasures in particular stressed the importance of musical experiences in the lives of children and how equity is needed. They highlighted the life-changing opportunities given to them in their musical development and how they felt compelled to share this with their students. NT1 shared the value of musical experience:

Every child has the right to a comprehensive music education. It helps them to grow not just as a musical person but in many other ways as well – working with other people, discipline how to develop a skill, to focus, concentrate, and practise.

NT2 reinforced the importance of equity:

My considered view is that all children should have access to as much music as possible of the highest quality from which they can make deductions and evolve enough aural appreciation to have a critical view of the music and make decisions.

NT3 was driven in her pursuit for equity:

‘Make music accessible’ has been my mantra throughout my career.
This accessibility can only take place through a teacher demonstrating rapport, humour, understanding, patience and respect to build real and trusting relationships with their students.

The fourth characteristic of inspiring music teaching involves relational capacity and trust. The national treasures and teacher participants highlighted the need to connect with students at their level of skill. The students also highlighted their teacher’s ability to relate to them.

The relational capacity of the teacher to the student is supported through self-determination theory. Evans (2015) highlights the importance of teachers creating “social environments in which their students are more likely to generate their own interest, enjoyment and motivation…” (p. 78). The impact of this theory is emphasised in the response from NT5:

The psychological needs from self-determination – the relatedness, autonomy and competence resonate so much with teaching. You have to relate to kids – make them feel confident, that they can carry out a conversation with you and a sense of autonomy – doing it because they want to do it.

The teachers in this study stressed the importance of knowing about the influence of student’s families, musical interests and individual learning needs.

Steele (2010) explored the characteristics of music teacher practice in the classroom and highlighted the importance of non-verbal communication (voice, gestures), servant leadership (including trust) and teacher self-efficacy. This was demonstrated in the study through the observation of the teachers at work in their classrooms. Trust within the teacher-student relationship was found to be another inspiring characteristic of music teaching in this study.

A natural extension from the platform of teacher-student relationship, built on relational capacity and trust, is the challenge for both parties to reflect on their work and practice in the classroom. The fifth characteristic of inspiring music teaching is the facilitation of reflection,
an area strongly supported in the research of Hattie (2003) and Killen (2012). As a part of everyday teacher practice, an inspiring music teacher would provide feedback, usually verbal, to assist students in the progression of their work. This was supported by responses from national treasures, teachers and students in this study.

The teachers and National treasures stressed the importance of self-reflection in their own teaching to know how and what they need to plan for their students. Some shared the importance of lesson planning but also the need for flexibility. Reflection on action after a lesson or reflection in action as we are teaching is worthwhile and helpful practice (Churchill et al., 2013). NT5 described this approach to his preparation:

You need to know what you are going to do and what you are going to cover but you can’t script it too much – got to let the spontaneity emerge. I love it when a lesson goes off in another direction – still focussing on what I want to do – but the students want to lead it in another direction. This can be much deeper learning and more relevant for them so, as a strategy, I don’t like to script lessons too much and I don’t like to over-prepare but I need to know what I need them to understand or achieve in that lesson but that also it connects with the previous lesson or 2 or 3 ahead of it. As I get older, I think of a group of lessons not as a single lesson.

All of the previous characteristics of an inspiring music teacher come together and are expressed in the sixth characteristic which is the ability to empower students. Mastery experiences provide the most effective way to bring a strong sense of self efficacy (Bandura, 1986, 1997). The concepts of transcendence, imminence (Jorgensen, 2008; Thrash & Elliot, 2004) and optimal experience (Csikszentmihalyi, 1990) underpin our understanding of empowerment and this can be experienced by an activity facilitated by a music teacher. Some
participants in this study were inspired by experiences initiated by their music teachers that pushed them to the boundaries of their abilities. Conducting mass choirs and bands, creating opportunities for special performances and working with teachers and peers in combined state-wide ensembles were highlighted in this research from the participants.

NT5 shared his experience:

When I was at school I used to conduct the band and I really loved it and I was lucky to have those sorts of experiences really early on. I used to get the students to run their own sectionals – empower them to take on some of these roles. That is important – it is self-empowerment and it gets people into roles that aren’t student roles.

As teachers, participants noted the importance of understanding how powerful these opportunities are to students’ development as musicians. Empowerment can also be achieved within the music classroom. Participants found empowerment could come from facilitation in the classroom by a music teacher, enabling content to be understood and employed.

To conclude, the characteristics of an inspiring music teacher are summarised in the response of NT1 speaking independently about NT2, a music educator who has inspired her. Some of the themes of this research - knowledge, passion, relational capacity, trust, equity and empowerment are highlighted in this response:

He is the ultimate teacher, passionate, extraordinarily committed to doing the best he can to draw out the imagination and creativity of young people, his knowledge is as deep as Texas is wide. He doesn’t always do things by the book but has a strong reason for doing it, great integrity, uses humour, and he trusted me to implement some of his dreams and visions and he really believes that every child
should have the opportunity to learn music and be musical and he believes it with every fibre of his being.

This research has revealed, through extensive analysis of the literature and results from interviews and classroom observations, that an inspiring music teacher will possess the following characteristics: knowledge and passion for music that continues to be developed, an understanding of the powerful connection through Music as a subject, the realisation of the importance of inclusivity and equity, the development of strong relational capacity and the ability to trust, the facilitation of reflection and the opportunity for empowering students. These characteristics enable practising music educators, and those in pre-service teacher education, insight into what is important in the practice of music teaching and offer a glimpse of what can inspire students in the music classroom.

5.1.2 Research Question C

What can be observed in current teacher practice in terms of positive student - teacher interaction?

This study looked at music teaching from three perspectives: the interviews of classroom teachers and their students, and observation of each teacher’s music lessons. The classrooms visited by the researcher contained students who were actively engaged in music making. Each lesson had been well planned with effective delivery including clear lesson structure and communication of objectives and effective pace and questioning that monitored progress and brought clarification. These features are highlighted as strategies that enable effective inclusive classroom teaching (Mastropieri & Scruggs, 2007; Killen, 2012). The students in this study were keen to ask their teachers questions for clarification, to receive verbal feedback about their class work and to engage with their peers, sometimes in small groups.
Resources such as interactive white boards and scores (including scrolling scores) were utilised and whole class instruction and group work were observed. The emphasis on teacher-facilitated group work strengthened social interaction and allowed all students to contribute, creating a positive classroom environment (Churchill et al., 2013).

All teachers had a warm rapport with their students, used humour effectively and were clear with lesson goals and the setting of tasks. They used a variety of behaviours in delivery (Darrow & Johnson, 2009) including musical, verbal and non-verbal behaviours, which built on rapport within the classroom.

All lessons utilised input from a technological source in a variety of ways. These included composition on DEC laptops, the creation of a podcast on computers and the observation of information via PowerPoint or the classroom interactive whiteboard. This was an important commonality that enabled students to be engaged utilising technology that they understood and enjoyed. A study of music teachers by Wise, Greenwood and Davis (2011) shows an increasing intentional awareness of how teachers incorporate technology to meet the learning needs of their students and this was shown in these classrooms.

The students also reflected on experiences such as band camps and school shows where they got to know their teachers at a more personal level. The opportunity of co-curricular experience can strengthen student-teacher relationships and this can cross over into the classroom interaction. Through an investigation of inclusive pedagogies, Burnard, Dillon, Rusinek and Sæther (2008) stressed the importance of music making in ensembles and how these connections enhance learning and social interaction. Some of the participants in this study were excited by the opportunities given to them (e.g. conducting or leading sectional band rehearsals) because it increased their skill and responsibility, enhanced trust and often strengthened their respect and admiration for their music teachers.
In the analysis of teacher practice, the students respected their teacher’s knowledge through the delivery of content in their music lessons. While the importance of teacher knowledge is not a new theme, it was valued by the students in this study. With initiatives for teachers to maintain accreditation through ongoing professional learning, the importance of knowledge and its development is vital. The Great Teaching, Inspired Learning initiative from the NSW DEC stresses the need for strong subject matter preparation in pre-service training and effective professional development throughout a teacher’s career (CESE, 2013).

Reflection was also found to be essential process for teachers and students. The importance of feedback for both the student and the teacher enables student skills to be developed and teachers can vary their approach to improve student outcomes. Hattie and Timperley (2007, p. 3) refer to three major questions of effective feedback in the classroom – Where am I going? How am I going? and Where to next? (feed up, feedback and feed forward). They also incorporate four levels of feedback – whether the work is correct or incorrect, input through comments into the process, self-efficacy and self-regulation influences to extend the task and personal praise. The timing of feedback is also important. In the classroom observations, verbal feedback was commonly given throughout individual and group work. The students actively encouraged their teacher’s input into their compositions and were assisted to continue in their music writing.

5.1.3 Research Question D

What information can be drawn from teacher and student responses (data) that can be used to influence future teacher education and practice?

There are a number of findings from this research that inform future teacher education and practice. These apply to music teachers, but many of the recommendations could apply to
teachers more generally. It is important to note that when a person is inspired, it has a
dramatic impact on the individual they are in contact with.

Music teachers have the potential to be influential mentors who recognise and affirm the
developing interests of their students, nourishing a sense of musical identity and providing
opportunities for the acquisition of skills and growth of confidence (Pitts, 2009, p. 254). Most
of the national treasures and teachers in this research were inspired by their music teachers
and lecturers. The result of this inspiration was to pursue music education as a life-long
passion. All of the treasures and teachers were driven to allow their students to benefit from a
rich music education that is equitable and inclusive, creative and experiential. This came
from a need to share the rich experience that they had been given in their music classrooms
and lectures by teachers that they valued. Many related that the skills they developed were
not only music skills, but life skills which can be applied to developing students holistically.

Music teachers should realise the power of their subject because it has the ability to engage
students at a number of levels. In Music classes, teachers have content that can engage
students, and they can draw on the connection of music in teenagers’ lives and leisure time.
This vehicle of commonality and the ability to teach Music as a subject allows an avenue for
students to be engaged in learning and developed as musicians.

With the added strength of Music as a subject, teachers would benefit from employing
creative ways of engaging students in the classroom to develop student skills and maintain
interest. Creativity was stressed as important factor in effective music teaching in the research

Many teachers do not hear of the positive effects they have had on their student’s learning
because their impact is felt and articulated sometime after their classroom encounter or the
opportunity to share this with their teacher is not possible. NT 5 shared the impact of his Year 10, 11 and 12 music teacher:

I met her recently and it reminded me of how much I was indebted to her as a teacher—she didn’t know what she was doing to my life.

Whether the teacher facilitates a peak experience (Maslow, 1954; Jorgensen, 2008; Mills & Smith, 2003), enables mastery experiences (Bandura, 1986), becomes a role model (Ivaldi, 2013), is considered an expert (Hattie, 2003), facilitates flow (Csikszentmihalyi, 1990) or allows students to experience transcendence and imminence (Jorgensen, 2008) is often not revealed until later when a student has had time to reflect on their formative influences. Again, it is apparent that the passage of time allows for greater reflection on those moments of inspiration.

There was a distinct difference in the depth of analysis and reflection from the responses given by the national treasures, teachers and students. All participants enthusiastically gave their insights into the practice and influence of their music teachers. The students, while not using the word inspiring in their teacher descriptions, were enthusiastic and spontaneous and it was obvious to the researcher that they admired the skills of their music teachers.

The teachers reflected in more depth about their own music teachers, sometimes using the word ‘inspiring’. They recalled a number of role models including private instrumental teachers, band conductors, classroom music teachers and colleagues. Again it was evident, not only through their words, but through their enthusiasm and emphasis, how influential these people had been to their pursuit of music education as a life-long passion.

The national treasures supplied the richest responses, often relating points of inspiration that had a life-changing effect upon them. The members of this group reflected in some depth about the reasons for their roles in music education and they all could name their inspiring
influences, which included private music teachers, family members, classroom music teachers, lecturers, colleagues and peers. Again their body language, passion and the assuredness of these moments were evident in their interviews. Their reason for pursuing music education as a life-long passion was tangible. Teachers should be aware of the possibility of lives that are touched by these inspiring encounters that can shape a student’s future musical direction.

As previously stated, the influence and importance of technology is an effective way of connecting with students creatively in the 21st century classroom. The utilisation of technology that enhances music learning and engages students was seen as strength in the music lessons observed in this research. This should be highlighted as an important factor in engaging students in the classroom and an essential component in future teacher education. It should also be noted that professional development for existing teachers needs to embrace creative ways to use current technology in the classroom.

The respect and admiration of a music teacher’s knowledge and the passion to deliver it comes through as a strong theme in this research and is supported in the research of Mills and Smith (2003) and Pitts (2009). The idea of learning as a continuum needs to be reinforced for all teachers with continuing professional development being encouraged throughout a teacher’s career. This has been mandated through the NSW Institute of Teachers accreditation process where professional development for all new teachers in NSW is required, allowing for classroom practice to be constantly updated and improved.

Within the classroom, music teachers need to facilitate opportunities that stretch students and challenge their thinking (Hattie, 2003). The results revealed lessons that were challenging, but also sequential and developmental. Two classroom tasks set by teachers in this study enabled students to incorporate higher order thinking that resulted in a deeper understanding
of the content; teachers should consider the importance of facilitating these activities in their music lessons to address all levels of learning. The QTF (NSW Department of Education and Training, 2003), with one of its dimensions being Intellectual Quality, suggests elements such as deep understanding and high-order thinking important to improved student learning outcomes.

Opportunities such as co-curricular activities allow students to work with their peers in ways that enhance their musical and social skills and engage the skills of their teachers in different settings. Music teachers need to be aware of the power of such activities, not only in the way they enrich student skills, but the opportunities to work at a more personal level with their students.

Teacher A related the power of this connection in this way:

I interact through extracurricular activities – regional music camp last week - just to be able to make music outside of the classroom. They can see that I am not just a classroom teacher; I am a musician at the same time. I have a love for large ensembles and solo playing and we get a good rapport that way.

The importance of empowering students through co-curricular activities also needs to be emphasised through teacher education. The opportunities given to the participants in this study were instrumental in their pursuit of musical careers and were inspirational to them. Their music teachers facilitated these opportunities. It would be important to emphasise the value of co-curricular activities as a vehicle for empowerment in teacher education and that teachers must actively seek opportunities to empower their students.

The students in this study also valued their teacher’s time. They spoke of the importance of one on one teaching when they were finding work difficult and admired their teachers for giving them needed guidance.
The six characteristics of inspiring music teaching give insight into what students remember about their teachers and what was important to them in the facilitation of learning. In addition, creativity in teaching practice, the inclusion and importance of technology in the 21st century music classroom and the requirement of continual professional development for music teachers gives direction for future pre-service teacher education.

5.2 Implications of this Research and Recommendations for Future Research

This research has explored the nature of inspiring music teaching. The research challenges teachers to consider the themes that arose from interviews with national treasures, award winning teachers and their students in relation to the nature of inspiring music teaching.

This research also informs and challenges pre-service music teacher education to understand and include ways that music teachers can impact students by realising what is important and, in some cases, life changing for them. It would be valuable for future teachers to embrace this as a key part of their teaching practice. Many of the characteristics of inspiring music teaching found in this research need to be modelled to be fully understood by pre-service teachers and teacher educators.

This study investigated NSW ASME awarded music teachers. To broaden this research, it would be beneficial to replicate the study to include the other ASME awarded music teachers from the six states and territories around Australia (approximately 40 in total). In addition, a survey based on the results of this research could include a larger sample of opinions from music teachers about the inspirational influences in their formation as music teachers.

Another aspect of future research, to pinpoint the moment of inspiration, would be to analyse individual examples through a ‘cause and effect’ investigation from the perspective of the learner. For example music teachers who have been inspired in the music classroom could recount their moment of inspiration, describing the cause (lesson, encounter) and effect
(response, action). This could lead to a greater understanding of the factors at work in an inspirational encounter and refine understanding of the process. The research of Mills and Smith (2003) concurs with this idea, suggesting that teachers should recall their peak experiences to understand what was significant to them as learners. Understanding the factors at work from the learner’s perspective is as important as our understanding of the facilitation of experiences by the teacher within the classroom.

In conclusion, this study has developed an understanding of what it is to be an inspiring music teacher in Australia and importantly adds to the body of research that seeks to improve teacher quality and practice for the benefit of music students in Australia.
References


Board of Studies NSW (2003). *Music Mandatory and Elective Courses Years 7-10 Syllabus*. Sydney: Board of Studies NSW.


Appendices
APPENDIX A: PARTICIPANT INFORMATION STATEMENT (TEACHER)

Sydney Conservatorium of Music

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A Study of Inspiring Australian Music Teachers

PARTICIPANT INFORMATION STATEMENT - TEACHER

1. What is the study about?
You are invited to participate in a study of inspiring music teachers in NSW. The project aims to gather teacher stories by interviewing nationally recognised music educators about their career influences, to observe these teachers in their classroom practice and to interview their students about how their teacher inspires them.

2. Who is carrying out the study?
The study is being conducted by Jenny Robinson and will form the basis for the degree of Master of Music (Music Education) at The University of Sydney under the supervision of Dr Jennifer Rowley.

3. What does the study involve?
The study involves an interview with open ended questions about teaching practice, motivation and connectedness and teacher role models. It will also include the observation of two lessons - one for Stage 5 and another for Stage 6 - where teacher and student interaction will be monitored. At the conclusion of each lesson, a group of six students (from the observed classes) will be interviewed to ask them questions about your teaching style and influence.
Students will be selected by the researcher from those who have indicated their willingness to take part in the interviews on the consent form. The teacher may assist the researcher in this selection if the number consenting exceeds the number required.
All interviews and lessons will be audio and video recorded with field notes taken. Interviews can take place in a quiet room on the school site and lessons and group interviews would be held, ideally, in the teacher's classroom.
Teachers would need to assist the researcher to obtain signed permission from parents and guardians for the students to be involved (Forms will be provided).

4. How much time will the study take?
The teacher would be observed teaching two classes (2 hours total) and will be interviewed for an hour. Teacher interviews could take place before or after school or in free periods. Class observations will be completed in scheduled class times. Student group interviews will be completed at lunchtime or in student free periods for a maximum of 40 minutes each.

5. Can I withdraw from the study?
Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with The University of Sydney.

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(6) Interviews and Classroom Observations:
You may stop the interview or classroom observations at any time if you do not wish to continue, the audio and video recording will be erased and the information provided will not be included in the study.

(7) Will anyone else know the results?
All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants.

A report of the study may be submitted for publication. While every effort will be made to conceal identities of teachers in the study, it is possible that, due to your national award, your identity could be supposed. There is an option on the consent form for you to be identified if you so choose.

(8) Will the study benefit me?
We cannot and do not guarantee or promise that you will receive any benefit from the study.

(9) What if I require further information about the study or my involvement in it?
When you have read this information, Jenny Robinson will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Jenny Robinson by email jrob4715@uni.sydney.edu.au or by phone: 0403674459 or her supervisor, Dr Jennifer Rowley (93511328 or jennifer.rowley@sydney.edu.au).

(10) What if I have a complaint or any concerns?
Any person with concerns or complaints about the conduct of a research study can contact The Manager, Human Ethics Administration, University of Sydney on +61 2 9351 8178 (Telephone); +61 2 9351 8177 (Facsimile) or humanethics@sydney.edu.au (Email).

This information sheet is for you to keep
APPENDIX B: PARTICIPANT CONSENT FORM (TEACHER)

PARTICIPANT CONSENT FORM (TEACHER)

1. [PRINT NAME], give consent to my participation in the research project.

TITLE: A Study of Inspiring Australian Music Teachers

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher(s).

3. I understand that being in this study is completely voluntary – I am not under any obligation to consent.

4. I understand that my involvement is strictly confidential. I understand that any research data gathered from the results of the study may be published however no information about me will be used in any way that is identifiable.

   I understand there is an option for my name to be made known in the resulting thesis and publications.

   I consent to my name being made known in the study  YES ☐
5. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future.

6. I understand that I can stop the interview or class observations at any time if I do not wish to continue, the audio and video recording will be erased and the information provided will not be included in the study.

7. I consent to:
   - Audio-recording  YES □  NO □
   - Video-recording  YES □  NO □
   - Receiving Feedback YES □  NO □

If you answered YES to the “Receiving Feedback” question, please provide your details i.e. mailing address, email address.

Feedback Option

Address: ____________________________________________
__________________________________________________

Email: ____________________________________________

Signature

Please PRINT name

Date

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APPENDIX C: PARTICIPANT INFORMATION STATEMENT (PRINCIPAL)

A Study of Inspiring Australian Music Teachers

PARTICIPATION INFORMATION STATEMENT - PRINCIPALS

(1) What is the study about?
A Music teacher on your staff has been invited to participate in a research project on "Inspiring Australian Music Teachers".

(2) Who is carrying out the study?
The study is being conducted by Mrs Jenny Robinson and will form the basis for the degree of Master of Music (Music Education) at The University of Sydney under the supervision of Dr Jennifer Rowley.

(3) What does the study involve?
The study will include the following:
- A teacher interview (of approximately 30 minutes) asking questions about motivation, connectedness and influences
- A classroom observation of two music classes (Stage 5 and Stage 6) with audio and video recording, after signed parental consent has been obtained.
- An interview of two small groups of six students with questions about their teacher's style and influence (also audio and video recorded).
- Interview participants will be chosen by the researcher from those who indicate consent on the form. The teacher may assist in this selection process if the number exceeds that needed for the interview.
- DEC (SERAP) approval has been obtained.

How much time will the study take? The researcher will need approximately 4 hours in the school for the interviews and class observations.

(4) Can the school/teacher withdraw from the study?
Being in this study is completely voluntary – the school and the teacher are not under any obligation to consent and - if you do consent - you can withdraw the school at any time without affecting your relationship with The University of Sydney.
(5) Will anyone else know the results?
All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants.

A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

(6) Will the study benefit the school?
This important research focusing on inspiring teaching comes at an important time as the DEC looks at ‘Great Teaching, Inspired Learning’. It also celebrates the award your music teacher gained - the National Award for Excellence as a Music Teacher from the Australian Society of Music Educators. It will add to the body of research on inspiring teaching.

(7) Can I tell other people about the study?
Other DEC and Independent Schools will be participating in the study (to a maximum of five schools).

(8) What if I require further information about the study or my involvement in it?
When you have read this information, Jenny Robinson will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact her by email: jrobinson@uni.sydney.edu.au or on 0403874459 or her supervisor, Dr Jennifer Rowley (93511328 or jennifer.rowley@sydney.edu.au).

(9) What if I have a complaint or any concerns?
Any person with concerns or complaints about the conduct of a research study can contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or humanethics@sydney.edu.au (Email).

This information sheet is for you to keep
APPENDIX D: PARTICIPANT INFORMATION STATEMENT (STUDENT)

A Study of Inspiring Australian Music Teachers

PARTICIPANT INFORMATION STATEMENT
(CHILDMREN UNDER 18 YEARS)

(1) What is the study about?
This study is about inspiring music teachers in NSW. The project aims to gather teacher stories by interviewing nationally recognised music educators about their career influences, to observe these teachers in their classroom practice and to interview their students about how their teacher inspires them.

(2) Who is doing the study?
The study is being run by Jenny Robinson, a Master of Music (Music Education) student at The University of Sydney.

(3) What do I have to do?
You will be observed in a music lesson, audio and video recorded with field notes taken. You will also be a part of a small group interview (of six students) where you will be asked questions about your teacher and their teaching methods. This session will also be audio and video recorded with field notes taken.

(4) How much time will it take?
The time needed for both sessions would be no more than two hours. The small group interviews will take place during lunchtime or in free periods and will be up to 40 minutes in duration.

(5) Do I have to do the study?
It is your choice to take part or not to take part in the study. If you do decide to take part, you can still choose to pull out if you wish.

Focus Groups:
If you are taking part in a group discussion and you wish to pull out, because you have been part of a group the information you have given up to that point will still be included in the study.
(6) **Will anyone else know?**

The researchers may write a report about this study but you will not be named in the report and only the researchers will know your answers.

(7) **Do I get anything for being part of the study?**

You will not get anything for being part of the study.

(8) **What if I have any questions?**

If you have any questions you can contact Jenny Robinson and she will be happy to help you.

(9) **What if I am not happy with the study?**

If you have any concerns or complaints you can contact The University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or *mu.human@sydney.edu.au* (Email).

This information sheet is for you to keep.
A Study of Inspiring Australian Music Teachers

PARENTAL (OR CAREGIVER) INFORMATION STATEMENT

(1) What is the study about?

You are invited to permit your child to participate in a study of inspiring music teachers in NSW. The project aims to gather teacher stories by interviewing nationally recognised music educators about their career influences, to observe these teachers in their classroom practice and to interview their students about how their teacher inspires them. Your child is a possible participant in this study because he/she is a part of the teacher’s class.

(2) Who is carrying out the study?

The study is being conducted by Jenny Robinson and will form the basis for the degree of Master of Music (Music Education) at The University of Sydney under the supervision of Dr Jennifer Rowley.

(3) What does the study involve?

The study involves the observation of two lessons – one for Stage 5 and another for Stage 6 - where teacher and student interaction will be monitored. At the conclusion of each lesson, a group of six students (from the observed classes) will be interviewed to ask them questions about their teacher’s style and influence. Your son/daughter may be selected as a part of the small group interview. All interviews and lessons will be audio and video recorded with field notes taken. Lessons and group interviews would be held, ideally, in the teacher’s classroom.

(4) How much time will the study take?

Ideally the researcher would need to be in the school for a few hours, but depending on class scheduling, the researcher may visit the school specifically for the set class times. Your child’s participation will take no longer than two hours.

(5) Can my child withdraw from the study?

Being in this study is completely voluntary. You are not under any obligation to consent for your child to participate.

Your decision whether or not to permit your child to participate will not prejudice you or your child’s future relations with the school or The University of Sydney. If you decide to permit your child to participate, you are free to withdraw your consent and to discontinue your child’s participation at any time without affecting your relationship with the school or the University of Sydney.
Focus Group Interviews:

If your child takes part in a focus group and wishes to withdraw, as this is a group discussion it will not be possible to exclude individual data once the session has commenced.

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants.

A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

(7) Will the study benefit me?

We cannot and do not guarantee or promise that you will receive any benefit from the study.

(8) What if I require further information about the study or my child’s involvement?

When you have read this information, Jenny Robinson is available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Jenny Robinson by email icob4715@uni.sydney.edu.au or by phone: 0403674459 or her supervisor, Dr Jennifer Rowley (93511328 or jennifer.rowley@sydney.edu.au).

(9) What if I have a complaint or any concerns?

Any person with concerns or complaints about the conduct of a research study can contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or ro.humanethics@sydney.edu.au (Email).

This information sheet is for you to keep.
APPENDIX F: PARTICIPANT CONSENT FORM (PARENT)

PARENTAL (OR CAREGIVER) CONSENT FORM

[PRINT NAME], agree to permit
[PRINT CHILD’S NAME], who is aged .......... years,
to participate in the research project

TITLE: A Study of Inspiring Australian Music Teachers

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved for my child’s participation in the project have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Information Statement and have been given the opportunity to discuss the information and my child’s involvement in the project with the researcher/s.

3. I understand that being in this study is completely voluntary – I am not under any obligation to consent to my child’s participation.

4. I understand that my child’s involvement is strictly confidential. I understand that research data gathered from the results of the study may be published however no information about my child nor I will be used in any way that is identifiable.

5. I understand that I can withdraw my child from the study at any time without prejudice to my or my child’s relationship with the researcher/s or the University of Sydney now or in the future.

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6. I understand that the interview can be stopped at any time if my child or I do not wish the interview to continue. The audio and video recording will be erased and the information provided will not be included in the study.

I understand that my child can withdraw from participation in the focus group at any time if my child or I do not wish for discussions to continue. However, as it is a group discussion it will not be possible to exclude individual data to that point.

7. I consent to:

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<tr>
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If you answered YES to the “Receiving Feedback” question, please provide your details i.e. mailing address, email address.

**Feedback Option**

Address: ____________________________________________

____________________________________________________

Email: ________________________________________

________________________________________________________________________________________

Signature of Parent/Caregiver

________________________________________________________________________________________

Please PRINT name

Date

________________________________________________________________________________________

Signature of Child

________________________________________________________________________________________

Please PRINT name

Date
A Study of Inspiring Australian Music Teachers

INVITATION TO TEACHERS

Dear NAME,

My name is Jenny Robinson and I am currently studying in the Master of Music (Music Education) course through the University of Sydney (Sydney Conservatorium). In addition, I am Head Teacher Music at Randwick Girls’ High School.

My research is entitled ‘A Study of Inspiring Australian Music Teachers’.

In this research, I am interviewing ASME award winning teachers of excellence, observing their classes and interviewing their students.

In addition, I am also hoping to interview up to five other nationally recognised music educators who have had a major impact on music education, and this is where you fit in.

I would like to interview you about who inspired you to be a music educator and what motivates you in relation to music education.

The interview could occur any time in the next few months and would only take an hour. The interview will be video and audio recorded so we would need a quiet venue.

Can you please let me know if you would be willing to take part in my research?

Please read the accompanying Participation Information Statement for more information about the study to further consider being involved in the project. Please also feel under no obligation to be involved. It is completely voluntary.

A Study of Inspiring Australian Music Teachers
Version 2, 12th November, 2012
You can contact me by email irob4715@uni.sydney.edu.au or phone 0403674459 to discuss this further. You can also contact my supervisor, Dr Jennifer Rowley (93511328 or jennifer.rowley@sydney.edu.au).

I look forward to hearing from you.

Kind regards,

Jenny Robinson

Master of Music (Music Education) student...
Sydney Conservatorium of Music (University of Sydney).
APPENDIX H: PARTICIPANT CONSENT FORM (EDUCATOR)

PARTICIPANT CONSENT FORM (Educator)

1. "[PRINT NAME], give consent to my participation in the research project

TITLE: A Study of Inspiring Australian Music Teachers

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

3. I understand that being in this study is completely voluntary – I am not under any obligation to consent.

4. I understand that my involvement is strictly confidential. I understand that any research data gathered from the results of the study may be published however no information about me will be used in any way that is identifiable.

I understand there is an option for my name to be made known in the resulting thesis and publications.

I consent to my name being made known in the study  YES ☐
5. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future.

6. I understand that I can stop the interview or class observations at any time if I do not wish to continue, the audio and video recording will be erased and the information provided will not be included in the study.

7. I consent to:
   - Audio-recording YES ☐ NO ☐
   - Video-recording YES ☐ NO ☐
   - Receiving Feedback YES ☐ NO ☐

   If you answered YES to the "Receiving Feedback" question, please provide your details i.e. mailing address, email address.

   **Feedback Option**
   
   Address: ____________________________________________
            ____________________________________________
   
   Email: ____________________________________________

   .................................................................

   Signature

   .................................................................

   Please PRINT name

   .................................................................

   Date
Interview Questions

Questions for discussion for teacher interviews:

- What motivates you to teach music?
- How do you connect with students when you are teaching?
- What excites you in a lesson?
- What strategies do you feel are most successful in motivating and inspiring your students?
- What other aspects of being a music teacher do you feel are important in inspiring your students?
- In what ways do you feel you can best support students in their music learning?
- Can you reflect on what led you to be a music teacher?
- Can you reflect on particular teachers who were inspirational to you? How have these teachers influenced you?

Questions for student group interviews:

- What do you enjoy about N’s teaching?
- Is there a music lesson that you specifically remember and why?
- How would you describe the way N relates to you?
- Is there something about N that you will remember when you leave school?
- Is there anything you would like to add about N’s teaching?
APPENDIX J: EDUCATOR QUESTIONS

Interview Questions

• In what ways are you working in music education now?
• How have you been recognised as a music educator, in terms of awards?

Questions for discussion for national treasure interviews:

• What motivates you to teach music/be involved in music education?
• How do you connect with students when you are teaching/leading?
• What excites you in an encounter with a group of students?
• What strategies do you feel are most successful in motivating and inspiring your students?
• In what ways do you feel you can best support students in their musical growth?
• Can you reflect on what led you to be a music teacher?
• Can you reflect on particular teachers who were inspirational to you? How have these teachers influenced you?
• What do you enjoy about X’s teaching?
• Is there a music lesson that you specifically remember and why?

• This project is about Inspiring Australian music teachers. What characteristics do you think an inspiring music teacher will have?
APPENDIX K: ETHICS APPROVAL

RESEARCH INTEGRITY
Human Research Ethics Committee
Web: http://sydney.edu.au/ethics/
Email: ro.humanethics@sydney.edu.au
Address for all correspondence:
Level 6, Jane Foss Russell Building - G02
The University of Sydney
NSW 2006 AUSTRALIA

Ref. [SA/KFG]

26 November 2012

A/Prof Kathryn Marsh
Sydney Conservatorium of Music
The University of Sydney
Email: kathryn.marsh@sydney.edu.au

Dear A/Prof Marsh

Thank you for your correspondence dated 16 November 2012 addressing comments made to you by
the Human Research Ethics Committee (HREC).

On 22 November 2012 the Chair of the HREC considered this information and approved your protocol
entitled “A study of inspiring Australian music teachers.”

Details of the approval are as follows:

Protocol No.: 15434

Approval Date: 22 November 2012

First Annual Report Due: 30 November 2013

Authorised Personnel: A/Prof Kathryn Marsh
Mrs Jennifer Robinson

Documents Approved:

<table>
<thead>
<tr>
<th>Document</th>
<th>Version Number</th>
<th>Date</th>
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<tbody>
<tr>
<td>Invitation to Principals</td>
<td>Version 2</td>
<td>12th November 2012</td>
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<tr>
<td>Interview Questions</td>
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<tr>
<td>Invitation to Teachers</td>
<td>Version 2</td>
<td>12th November 2012</td>
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<tr>
<td>Participant Information Statement (Children under 18 years)</td>
<td>Version 2</td>
<td>12th November 2012</td>
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<tr>
<td>Parental (or Caregiver) Information Statement</td>
<td>Version 2</td>
<td>12th November 2012</td>
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<td>Participant Information Statement – Teacher</td>
<td>Version 2</td>
<td>12th November 2012</td>
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<tr>
<td>Parental (or Caregiver) Consent Form</td>
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<td>12th November 2012</td>
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<td>Participant Consent Form (Senior Student)</td>
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<td>27th September 2012</td>
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<td>Safety Protocol</td>
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HREC approval is valid for four (4) years from the approval date stated in this letter and is granted
pending the following conditions being met:

Manager Human Ethics
Dr Margaret Faedo
T: +61 2 8627 8170
E: margaret. faedo @ sydney.edu.au

Human Ethics Secretariat
Ms Karen Green
Ms Patricia Engelmann
Ms Kala Retnam
T: +61 2 8627 8171
E: karen.green@sydney.edu.au
patricia.engelmann@sydney.edu.au
kala.retnam@sydney.edu.au

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Condition/s of Approval

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.
- Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.
- All serious and unexpected adverse events should be reported to the HREC within 72 hours.
- All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.
- Any changes to the protocol including changes to research personnel must be approved by the HREC by submitting a Modification Form before the research project can proceed.

Chief Investigator/Supervisor’s responsibilities:

1. You must retain copies of all signed Consent Forms (if applicable) and provide these to the HREC on request.
2. It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely,

[Signature]

Dr Stephen Assinder
Chair
Human Research Ethics Committee

cc: Jennifer Robinson, student researcher
jrob4715@uni.sydney.edu.au

This HREC is constituted and operates in accordance with the National Health and Medical Research Council’s (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.
Dear Mrs Robinson

I refer to your application for extension of your research project A Study of Inspiring Australian Music Teachers in NSW government schools. I am pleased to inform you that your application has been approved.

This approval will remain valid until 30 November 2014.

The following researchers or research assistants have fulfilled the Working with Children Check to interact with or observe children for the purposes of this research for the period indicated:

<table>
<thead>
<tr>
<th>Name</th>
<th>Approval expires</th>
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<tr>
<td>Jennifer Anne Robinson</td>
<td>31/11/2014</td>
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When your study is completed please forward your report marked to: Manager, Quality Assurance Systems/Research, Department of Education and Communities, Locked Bag 53, Darlinghurst, NSW 1300.

Yours sincerely

Dr Robert Stevens
Manager, Quality Assurance/Research
28 November 2013